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**RECONSIDERING *HYOGEN* EDUCATION IN JAPAN:
DRAMA FOR THE WHOLE PERSON
IN THE TWENTY-FIRST CENTURY**

**by
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A thesis submitted in partial fulfilment of the requirement for
the degree of Doctor of Philosophy

**UNIVERSITY OF WARWICK
INSTITUTE OF EDUCATION**

MARCH 2013

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ABBREVIATIONS

ASCD	Association for Supervision and Curriculum Development, U.S.A.
ASPT	Arts in Schools Project Team, National Curriculum Council, England
CCE	Central Council for Education (Chuo Kyoiku Shingikai), Japan
CP	Creative Partnerships, England
DES	Department of Education and Science, England
DfES	Department for Education and Skills, England
GCSE	General Certificate of Secondary Education, England
GF	Gulbenkian Foundation, England
GHQ	General Headquarters, Japan
JBF	Japan Business Federation (Nippon Keizai-dantai Rengokai – 2002 and later), Japan
JCPO	Japan Council of Performers' Organisations (Geidankyo), Japan
JFEA	Japan Federation of Employers' Associations (Nippon Keizai-dantai Rengokai – 1946-2002), Japan
LDP	Liberal Democratic Party, Japan
MEXT	Ministry of Education, Culture, Sports, Science and Technology, Japan
MESC	Ministry of Education, Science and Culture, Japan
MOE	Ministry of Education, England, Japan or Taiwan
MOJ	Ministry of Justice, Japan
MPI	My Personal Interview
NACCCE	National Advisory Committee on Creative and Cultural Education, England
TMC	Tasmania Media Centre, Australia
TYA	Theatre for Young Audiences

ACKNOWLEDGEMENT

First of all, I would like to express my sincere appreciation to my supervisor Professor Jonothan Neelands for his constant support and encouragement. His critical feedback opened up new horizons and served to raise my academic standard. It is he who has taught me the importance of connecting drama to bigger ideas, and his thought about democracy – democracy not as a political system but as an ideal – has deeply influenced my way of confronting the world as a Japanese/international drama teacher.

I would also like to show my gratitude to the staff of the Institute of Education at the University of Warwick. Professor Joe Winston drew my attention to the importance of considering the philosophy of (educational) drama. Dr. Michael Hammond gave me academic support when I struggled to improve the quality of my writing. Louisa Hopkins and Emma Traves always sent us useful information about our studies and organised our study rooms in order that we could study comfortably.

I thank Japanese drama teachers with great sincerity. Without meeting Akira Okada and Hisao Dazai, I would not have sought to reconsider *hyogen* education. Interviews with the following drama teachers enabled me to clarify the current situation of the Japanese field of drama in schools: Mitsuo Fukuda, Yoshiaki Tadashi, Naoki Yamamoto, Oriza Hirata, Yuriko Kobayashi, Jun Watanabe, Noboru Takayama, Takahiro Watanabe, Takao Takashi, and Yasuhiro Kumagai.

Gratitude also goes to English drama teachers. In her lesson, Dorothy Heathcote, an old friend of Akira Okada, gave me a huge shock. Without this, I would not have considered entering the PhD course. Kenneth Taylor, Professor Helen Nicholson and Professor Allan Owens, great friends of many Japanese drama teachers, gave me their unique views about the Japanese field of drama in schools through themselves and their books.

Finally, I thank my parents, Kanji and Miho Hida, for giving me such a great opportunity to study in England and for trusting me at all times. Without them, this work would not have come about.

DECLARATION

I declare that this work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Norifumi Hida

31 March 2013

ABSTRACT

Hyogen (expression) education, which I received at elementary school and later university, has been one of major drama activities in the Japanese field of drama in schools. It originates in the Taisho Liberal Education Movement (the first progressive education movement in Japan) in the 1920s and 1930s and has been strengthened by Creative Drama in the U.S.A. and Drama-in-Education in England. Similarly to Winifred Ward (1930), Peter Slade (1954) and Brian Way (1967), specialists of *hyogen* education, such as Akira Okada (1985), believe that drama contributes to the development of a whole person, self-expression and individuality. However, I will argue that a concept of whole person has been re-conceptualised as a result of the emergence of new generations of drama teachers, and consequently *hyogen* education has become a limited dramatic method and has failed to achieve the development of a whole person. Therefore, in my PhD thesis, I reconsider *hyogen* education, or drama for a whole person, through the following three questions:

1. What different positions of drama are there in the Japanese field of drama in schools? (And how have they been genetically and historically constructed?)
2. How, and for what purposes do Japanese drama teachers use drama in their classrooms today?
3. How has the philosophy of education developed in the field of education?

Each of the questions uses *hyogen* education as a starting point, while exploring the field from a different angle. Hopefully, this will provide Japanese drama teachers with three different, theoretical frameworks to look at the field objectively and understand issues and problems within it.

This study adopts bricolage (Kincheloe & Berry, 2004) and cross-cultural comparison (Ember & Ember, 1998) as main research methods, and explores each of the three questions with additional research methods. Above all, with Pierre Bourdieu's (1993) theory of field, the study emphasises that there is the field called 'drama in schools' and it is influenced by wider fields (the field of theatre and the field of education), especially the field of power (politics).

CHAPTER 1: INTRODUCTION

1.1. The Aim of This Study

This study aims to reconsider ‘*hyogen*’ education in Japan.¹ Above all, I use Akira Okada’s (1985, 1994) *hyogen* education as a starting point. The literal meaning of *hyogen* is expression, but as the subtitle of this thesis shows, I also interpret it as ‘drama for a whole person’. A main reason for this is that Okada’s *hyogen* education originates in Kuniyoshi Obara’s (1921) theory of *Zenjin* education, and ‘*Zenjin*’ means a whole person. Another reason is that it derives from the work of Peter Slade (1954) and especially Brian Way (1967), English drama teachers who advocate drama for a whole person.

In line with Okada, drama teachers, such as Hisao Dazai (1998) and Naoki Yamamoto (2010), who we will see in later chapters, offer *hyogen* education to children and young people today. However, this is not the case in England: Slade and Way’s concepts of drama for the whole person have been reconceptualised as a result of the emergence of new generations of drama teachers such as Dorothy Heathcote, David Hornbrook and Jonothan Neelands. For this reason, I will examine *hyogen* education (in the context of the work of Slade and Way) through the following three questions:

¹ The term ‘*hyogen* education’ appeared in education during the 1950s (e.g. Ouchi, 1952; Yasumi, 1950). In terms of drama education, the Japan Children’s Theatre Association, Inc. (2005) explains that the term appeared in 1958.

1. What different positions of drama are there in the Japanese field of drama in schools? (And how have they been genetically and historically constructed?)
2. How, and for what purposes do Japanese drama teachers use drama in their classrooms today?
3. How has the philosophy of education developed in the field of education?

Each of these questions uses *hyogen* education as a starting point, while exploring the entire field from a different angle, so that Japanese drama teachers can use my work to understand their positions in the field (although I do not deal with every single position).

I will reveal the limitations of *hyogen* education through my study. This is based on my assumption that Okada's *hyogen* education is not a 'panacea': it has failed to develop a whole person today. In the first question, I will identify different positions of drama in the Japanese field of drama in schools. I will then examine which position of drama *hyogen* education corresponds to and which positions of drama it does not deal with. In the second question, I will illustrate how Japanese drama teachers work today. We will see that they use drama for various purposes. This shows that drama is not only for the development of the ability for self-expression, individuality and a whole person, but can be used for other purposes. In the third question, I will explore the development of the philosophy of education in the twentieth and twenty-first centuries. This comes from my assumption that in the field of education, there may be two main pedagogical approaches – subjected-based and integrated, or collection and integrated codes (Bernstein, 1971) – and there may have been important shifts – from naturalism to holism through

pragmatism and postmodernism – within the latter. I consider that *hyogen* education is essentially associated with naturalism. However, drama teachers in Japan and other countries have developed the theories and methods of drama in schools that correspond to pragmatism, postmodernism and holism. Therefore, I argue that to educate the student to be a whole person, it is necessary for specialists of *hyogen* education to turn their eyes to these new theories and methods. In the final chapter, I will develop a new guideline (rather than a new theory) of drama for a whole person and explain that it will emancipate young people from oppressive Japanese nationalism.

1.1.1. *Hyogen* Education

Before starting, I shall clarify the reasons why I want to explore this theme. There are two reasons for this: my encounters with (1) *hyogen* education in Japan and (2) Drama-in-Education in England.

In 1988, I entered the private school Tamagawa Gakuen,² and received its integrated education there until I completed my undergraduate studies. At Tamagawa Elementary School, we had the subject, *Jiyu Kenkyu* (Free Study or Independent Research), and studied our favourite subjects within it.³ In my fourth year, I selected theatre and visited Hisao Dazai, a lecturer of theatre for young audiences (TYA) and *hyogen* education, at Tamagawa University with other classmates because there was no specialist of theatre in the elementary school. I then learned theatre from him for

² Tamagawa Gakuen is also called as the Tamagawa Academy (K-12) and University.

³ Each of us selected one of our favourite subjects in Free Study: some of us selected general subjects, such as Japanese language, Mathematics and Social Studies; others selected special subjects, such as Literature, Brass Band, Japanese calligraphy and Tea Ceremony.

the rest of my elementary-school life. Several years later, I realised that what I received from him was not specialist training to be an actor but *hyogen* education to be a whole person with a unique individuality. This was when I came across *hyogen* education for the first time.

I continued to take theatre in Free Study at junior and senior high schools, simply because it was enjoyable. Gradually, I came to consider working in the field of theatre. For this reason, I decided to deepen my knowledge and skills of theatre at Tamagawa University, where I met two specialists of *hyogen* education – not only Hisao Dazai but also Professor Akira Okada. Basically, my attention was given to theatre directing rather than *hyogen* education. However, *hyogen* education had been a continued preoccupation because I was a member of Okada's theatre company, Drama in Life, and Okada applied the theory of *hyogen* education to his directing: he always started a rehearsal from what Brian Way calls 'drama' (as personal experience), that is, from the full, or holistic, development of each individual actor. Gradually, my interest in *hyogen* education deepened and I came to learn more about it from these two specialists.

The core of the *hyogen* education is *Zenjin* education, introduced by Kuniyoshi Obara (1921), founder of Tamagawa Gakuen. Influenced by progressive, or child-centred, education movements in Europe, and especially by Swiss Educationalist Johann Heinrich Pestalozzi, Obara (2002[1969]) argued the need to educate the student as a 'full human being...who possesses in a balanced manner all the components of human culture' (p.16). This is based on his assumption that Japanese education at his time lacked 'human culture'. To create a full human being,

Obara divided it into six areas, such as ‘academics’, ‘morality’, ‘art’, ‘religion’, the ‘body’ and ‘livelihood’⁴ and developed a curriculum based on it.

Above all, within the six areas of culture, Obara viewed ‘art’ as the act of self-expression and valued it as means to unify the self and develop her individuality:

One aspect of artistic activities is actual creative work and the process of creation. Art is self-expression and the demonstration of one’s individuality. Something without originality has no life. The expression of originality in artistic activities is to unify – to change and integrate your own life to become genuine human, full and rich. As this effect becomes more complete, more students will express themselves, undertake self-directed activities, and exhibit a welcome originality. After all, the expression of originality is the realization of the creative action of unifying oneself. It is the development of the ego’s freedom. It is the improvement of life. It is the liberation of the self. (pp.70-73)

In 1923, Obara published *The Theory of Drama in Schools* and justified drama in the context of *Zenjin* education. Whilst introducing the thirteen educational values of ‘genuine’ drama,⁵ he argued that drama creates the whole person because it consists of different genres of arts and demands that people harmonise them in the process of making a performance.

⁴ Obara (2002[1969]) also gave metaphysical values to these six areas of culture: ‘truth’ (the metaphysical value of academics), ‘goodness’ (the metaphysical value of morality), ‘beauty’ (the metaphysical value of art), ‘holiness’ (the metaphysical value of religion), ‘health’ (the metaphysical value of body) and ‘wealth’ (the metaphysical value of livelihood) (p.16).

⁵ According to Obara (1980[1923]), the thirteen educational values of ‘genuine’ drama includes: (1) drama is a Gesamtkunstwerk (a work of art that makes use of all or many art forms), which allows the students to reach unscientific conclusions; (2) drama develops ‘genuine’ personality; (3) drama supports students’ natural development; (4) drama enhances a dramatic instinct; (5) drama encourages students’ genuine and artistic expressions; (6) the students can gain an insight in ways to how to improve theatrical cultures in our country through the learning of drama; (7) the students can distance themselves from misunderstandings of drama (e.g. drama is a mere entertainment), and can acquire a critical eye upon drama; (8) drama purifies students’ feelings; (9) drama allows the students to access a wide range of subjects; (10) drama develops students’ moral senses; (11) drama lets the students access wider areas of human culture, and humanises the school; (12) drama improves students’ lives at home and plays a role in developing their communities; and (13) drama develops human culture and improves the quality of human lives (pp.274-299).

In the 1960s, Akira Okada, one of the teaching staff at Tamagawa, attended different international congresses in England, the U.S.A. and other countries, and came across Creative Dramatics and Drama-in-Education. He decided to introduce them as part of *Zenjin* education, as he identified analogies between them: both promote self-expression, a whole person and personality/individuality. In the 1970s, he translated three books into Japanese: Geraldine Brian Siks' *Creative Dramatics*; the same author's *Drama with Children*; and Brian Way's *Development through Drama*. Learning from the authors of these books, Okada started to prioritise self-expression as the core of drama and advocate 'hyogen education'.⁶ In the 1980s, Hisao Dazai, Okada's student, started to teach *hyogen* education at Tamagawa University and inherited the traditions from Obara and Okada from this point. I have also become a part of the tradition, as a result of studying under these two specialists.

1.1.2. Drama-in-Education

In 2004, I moved to England to continue my studies on directing and *hyogen* education. Whilst studying MFA in Theatre Directing at East 15 Acting School, I often took courses at London Drama.⁷ Through my attendance at them, I realised intuitively that guest drama teachers rarely referred to such words as 'self-expression', 'individuality' and 'whole person' which I was familiar with in *hyogen* education. I wondered why. I was also confused by some of the lessons. For example, I met Dorothy Heathcote in 2006. In her lesson, she introduced what she called the 'commission model'. Basically, she divided us into groups and asked each

⁶ In translating Brian Way's *Development through Drama* into Japanese, Okada gave a different title from the English title: *Hyogen Education through Drama*.

⁷ London Drama is an association for drama teachers.

group to draw a mind map exploring selected themes. Once we had completed the task, she asked us to discuss ideas on the maps. I was disappointed with the lesson because we had no opportunity to act out our ideas. I felt, from the perspective of *hyogen* education, that this type of drama was not concerned with the development of the ability for expression, individuality and a whole person. Thus, the experiences in London Drama drew my attention to the gaps between *hyogen* education and the current model of drama education in England. Thereafter, meetings and discussions with different drama educators in England highlighted the evolution of the theories and practices of drama education in England. Then, I reached the conclusion that I must reconsider *hyogen* education more from the present perspective.



A Drama Lesson with Dorothy Heathcote,
organised by London Drama (26/11/2006)

1.2. Is a Concept of Drama for the Whole Person Still Acceptable?

In the 1950s and 1960s, the golden period of progressive education, Peter

Slade and Brian Way imported concepts of the whole person from the fields of education and psychology and developed their theories of drama in schools based on them. Their work inspired many drama teachers nationally (and internationally). However, in the 1970s and 1980s, the period when right-wing educators, such as Charles Brian Cox and Anthony Edward Dyson (1968, 1969, 1970), criticised progressive education and argued the need to return to basic education, teachers turned their eyes to the work of Dorothy Heathcote (1984), who shifted the central focus of drama from 'self-expression' to 'understanding'. In the late 1980s, the period when the government decided to introduce the first National Curriculum to schools, David Hornbrook (1989) criticised the Drama-in-Education tradition for its lack of attention to the view of drama as a discrete arts subject and so developed a new theory of drama in schools defining drama as a cultural product rather than a pedagogical medium. Meanwhile, Michael Anderson (2012), from a global perspective, identifies Gavin Bolton, Cecily O'Neill, Jonathan Neelands, Richard Courtney, Norah Morgan and Juliana Saxton, John O'Toole and John Carroll as important post-Heathcote drama teachers. I assume that all drama teachers, except conservative drama teachers such as Hornbrook, are more or less concerned with concepts of drama for a whole person. However, are their concepts of whole person analogous to those of Slade and Way? If not, what are the differences?

1.2.1. Do Educators Today Still Advocate a Whole Person?

The 2000s saw that many educationalists, especially in English-speaking nations, called for the development of a whole person. In England, for example,

Marion Dowling (2000) argued that to educate a whole child, it is necessary for teachers to cover three distinctive areas of education: 'personal, social and emotional'. Richard Gerver (2010), meanwhile, explained that to be a whole person, students need to nurture the feeling that 'they are responsible for their learning' and that 'it is they who have the power to control their own lives'. In the United States, Nel Noddings (2005) mentioned that the term 'whole child' today indicated not only the sound development of the child but the creation of an 'active citizen'. Elliot Eisner (2005) justified a whole child in terms of 'positive self-actualization'. The Association for Supervision and Curriculum Development (ASCD, 2008) summarised the arguments of these educators in the U.S.A. and drew the conclusion that to educate a whole child, the school must ensure that the students are 'safe, healthy, engaged, supported and challenged' with access to a 'broad' curriculum. We may listen to the voices of the following leading educationalists as well. Carol Kochhar-Bryant and Angela Heishman (2010) claimed that we need 'talent development' in addition to cognitive, social, emotional, physical development. Howard Gardner (2006), a pioneer of multiple intelligences, proposed to develop 'five minds' (disciplined, synthesizing, creative, respectful and ethical minds). He explained that they allow us to solve many and various problems in life. Martha Nussbaum (2010) suggested that we cannot achieve a democratic society without 'critical thought', 'daring imagination', 'empathetic understanding of human experiences' and 'understanding of the complexity of the world'. Although the last four educationalists do not use the term 'whole person', I argue that their ideas of education implied the development of a whole person. In Canada and Mexico,

holistic educators such as Ron Miller (2000), John Miller (2005) and Ramon Nava (2001) identified the intellectual, emotional, physical, social, aesthetic and spiritual as the most important areas of a whole person. Above all, they placed their central focus on the spiritual. To this, Rupert Clive Collister (2010), another holistic educator, added that a whole person needs to acquire ‘transformative ways of knowing’.

1.2.2. Do Governments Today Still Advocate a Whole Person?

In the 2000s, some governments agreed to these views and developed new educational policies. In England, in 2001, the Tony Blair’s Labour Government launched the Creative Partnerships programme and introduced cultural and creative education (DCMS, 2001). In 2003, it also launched the Every Child Matters policy and ordered schools to ensure the well-being of the student under the slogan ‘Be Healthy; Stay Safe; Enjoy and Achieve through Learning; Make a Positive Contribution to the Community; and Achieve Economic Well-being’ (DfES, 2003). In Taiwan, in 2003, the government launched the Grade 1-9 Curriculum Guidelines, and made the curriculum more diverse, holistic and humane through the introduction of the seven areas of learning (language arts, health and physical education, social studies, arts and humanities, mathematics, science and technology, and integrative activities) (MOE, 2004). In Japan, in 2002, the government added the new subject ‘*Sougoutekina Gakushu no Jikan*’ (Period for Integrated Studies) to the existing curriculum and encouraged teachers to offer the students a cross-curricular activity or creative and cultural education (MOE, 1999).

However, there has been a tendency to seek a return to a subject- and

science-based curriculum for the past few years, due to the current economic depression. In England, Michael Gove, the Secretary of States for Education, has introduced his plan for a new National Curriculum as follows:

The draft Primary National Curriculum Programmes of Study for English, maths and science are more demanding than the existing National Curriculum. They align England with those countries that have the highest-performing school systems. By raising standards in basics such as reading, grammar, fractions and basic scientific concepts, children will be equipped to do more advanced work once they start secondary school. (DfE, 2012)

Nel Noddings (2003) points out that educationalists and politicians advocate such an unbalanced curriculum mainly for an economic reason. She argues that we can still educate the child to be a whole person if we believe that education is more than the economic development of the nation (see Chapter 8.3.). I consider that this argument is fundamental to this study.

CHAPTER 2: PETER SLADE AND BRIAN WAY

2.1. Introduction

This chapter analyses the work of Peter Slade and Brian Way. Their work is crucial as a starting point to this study, as Akira Okada's *hyogen* education originates from it.⁸ The chapter unpacks the characteristics, backgrounds and issues of their work. This is based on my assumption that their work has been outdated due to the emergence of new styles of education and new generations of drama teachers. However, how have new generations of drama teachers criticised their work? Without criticisms of their work, we would not be able to produce a new guideline for drama for a whole person.

2.2. Progressive Education

Slade and Way lived in the golden period of progressive education. Indeed, their key concepts and ideas, such as 'whole person', 'individual uniqueness', 'child drama', 'natural growing pace', 'constructive and uncritical atmosphere', 'loving ally' and 'gardener', (Slade, 1954; Way, 1967) came from it. In general, progressive education places 'an emphasis on the individual child as the centre of pedagogic concern' (Winch & Gingell, 2008, p. 164). Its central belief is that:

⁸ In Chapter 1, we noted that Okada's *hyogen* education comes from Creative Drama, but I do not touch on this in order to make my arguments simpler. In relation to Chapters 8, 9, 10, I would like to stress that *hyogen* education or the work of Peter Slade and Brian Way advocates personal learning, which we do not see so much in Creative Drama.

...to educate children effectively it is vital to attend to the nature of the child, and particularly to their modes of learning and stages of development, and to accommodate educational practice to what we can learn about these (Egan, 1999).

Its themes include:

...a reduction in the traditional authoritarianism of the teacher, alternatives to the dominant pedagogical form of the class lesson, removal of harsh punishment and unnecessary drill and discipline, with a preference for self-government by pupils, dissolution of the formal timetable, and a shift in curriculum emphasis from the routine of the 3Rs into more creative and expressive activities. (Cunningham, 1988, pp.12-3)⁹

Christopher Winch and John Gingell (2008) have identified two types of progressive education: European (Jean-Jacques Rousseau) and American (John Dewey). The difference between them is that the former stresses the individual, whilst the latter emphasises the group (pp.167-168). As we can understand from the following quotations, the work of Slade and Way reflects on the former:

Many people ask what are the aims of Child Drama. Probably the shortest answer is: a happy and balanced individual. (Slade, 1954, p.105)

Education is concerned with individuals; drama is concerned with the

⁹ Some researchers may point out the influence of humanistic psychology in progressive education. The key figures of this psychology are Abraham Maslow and Carl Rogers, both of which regarded 'each individual as an integrated whole' and placed a special emphasis 'not so much on person's instinctual drives, but on their conscious choices; not so much on their responses to external stimuli, but on their replies to internal needs; not so much on their past experiences, but on their current circumstances; not so much "life conditions" *per se*, but on their perceptions of those conditions' (Hamarchek, 1987, p.160, his *italics*). Maslow (1943) contributed to humanistic psychology and progressive education through his discovery of five basic needs and self-actualization, whilst Rogers (1951) applied his client-centred approach to education, and developed five principles and hypotheses for 'student-centred teaching' (p.384).

individuality of individuals' (Way, 1967, p.3)

This distinction, then, suggests two ways of developing identity. Rousseau (2007a) encourages Emile (the student) to develop his identity in the way of developing his feelings, thoughts and ultimately ego without help from others; in contrast, Dewey (1915) sees identity as developing through social intercourse. The way that Slade and Way develop identity echoes the former, as they value the inner resources and feelings of each individual student, with Way being particularly negative about group work:

There will be no true group entity about such work – rather will there be a collection of individual efforts stimulated and sustained by the existence of group, often with exchange of ideas or prompted suggestions during the actual doing of any particular activity. (Way, 1967, p.107)

However, there is another understanding of identity. Basil Bernstein argues that such identities, after all, reflect on the consciousness of the new middle class. Bernstein, Rob Moore (2013) writes, identifies progressive education as 'an educational code that...promoted the interests of the "new middle class" within an ideology that claimed it was supportive of *working-class* children' (p.167, his *italics*).¹⁰ This means that young people have no choice in their lives and cannot be autonomous as learners. However, as we will see in a later chapter, postmodern educators such as Paulo Freire (1970), Michael Apple (1982), Peter L. McLaren (1989), Stanley Aronowitz and Henry A. Giroux (1991) provide strong

¹⁰ Bernstein (1975) himself also explains this issue as follows: 'The invisible pedagogy [progressive pedagogy] was first institutionalized in the private sector for a fraction of the middle class — the new middle class. If the ideologies of the old middle class were institutionalized in the public schools and through them into the grammar schools, so the ideology of the new middle class was first institutionalized in private pre-schools then private/public secondary schools, and finally into the state system, at the level of the infant school' (p.124).

counter-arguments to this.

2.3. Stages of Development

Progressive education is associated with developmental theories. In *Emile*, Rousseau (2007a) introduced five stages of development: infancy (birth to 2 years), childhood (2 to 12), pre-adolescence (12 to 15), adolescence (15 to 20) and adulthood (20 to 25). Similarly, Jean Piaget identifies four cognitive stages of development from a psychological points of view: sensorimotor stage (from birth to age 2), preoperational stage (from ages 2 to 7), concrete operational stage (from ages 7 to 11) and formal operational stage (from age 11-16 and onwards) (Inhelder & Piaget, 1958). Slade and Way are analogous to them. Slade (1954) discovers that children at different ages draw attention to different forms of drama, while proposing to show respect for such a development in order to support the natural development of the children. In contrast, Way (1967) identifies core inner resources and seeks to develop them in stages (I will examine these points more precisely in Chapter 10).

2.4. Experimental Theory of Art

Slade (1954) and subsequently Way (1967) distinguished drama from theatre:

Drama is the Doing of Man. It is more important than the art of the theatre, which is a small part of Drama and changes all the time. Even judgement on what is good or bad art changes. The Child is unconcerned with this fluctuating intellectual instability. (Slade, 1954, p.357)

For them, theatre is a ‘professional performance’ presented by skilful actors for

audiences on the stage; in contrast, drama is ‘play’ (Slade, 1958, p.1), ‘exercise’ (Way, 1967, p.15) or ‘a way of teaching’ (ibid, p.7) offered by the teacher for students in the classroom. They consider theatre to be a finished ‘product’ delivered to audiences; drama, meanwhile, is the ‘process’ of theatre where students gain a variety of experiences (Fleming, 2010; Neelands, 2008; Rosenberg, 1987). In their view, theatre refers to ‘theatre studies’. Students study the tradition of playwrights and performances and develop performance skills. In drama, however, students concentrate on ‘self-discovery’, develop their ability for ‘expression’ or deepen their understandings of the world (Bolton, 1984; O’Toole, 2009b):

...theatre might be [a subject], with its groundwork in history and its study of playwrights and their works, but not drama. Drama is as intangible as personality itself, and is concerned with developing people. (Way, 1967, p.7)

There is the influence of experimental theories of art on them – most notably from John Dewey. In his *Art as Experience*, Dewey (1980[1934]) places art in the ‘human context’ (p.11) instead of detaching it from the human context. This means that experience becomes an important element in work of art. Dewey explains how we should understand experience as follows:

...we have *an* experience when the material experienced runs its course to fulfilment. Then and then only is it integrated within and demarcated in the general stream of experience from other experiences. A piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation, whether that of eating a meal, playing a game of chess, carrying on a conversation, writing a book, or taking part in a political campaign, is so rounded out that its close is a consummation

and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is an experience. (p.35, his *italics*)

Slade and Way's concepts of experience slightly differ from Dewey's in that they do not necessarily aim at the completion of an experience. However, central to their work is, without doubt, experience.

2.5. Naturalist Theatre

For Slade (1954) and Way (1967), improvisation is indispensable. As Robin Noel Pemberton-Billing and John David Clegg (1965) analyse, Slade and Way believe that improvisation among different types of dramatic conventions allows students to express their ideas, feelings and thoughts freely with no pressure.

Improvisation is associated with the Naturalist theatre tradition where dramatic artists, such as Zola, Strindberg, Chekov, Ibsen and Stanislavski, attempted to depict 'recognizable characters' (Kennedy, 2010, p.418) and an 'illusion of life' on the stage significantly true to real people and real life. Above all, Stanislavski is highly relevant here, not because the two drama teachers make actual references to him, but because Stanislavski makes the most obvious connection between their work and Naturalist theatre. In principle, as Sharon M. Crnicke (2010) analyses, Stanislavski's method consists of two ideas. One is that 'the mind, body and spirit represent a psychophysical continuum' (p.7). Inspired by French Psychologist Théodule Ribot (1897), Stanislavski rejects the traditional dualism between mind and body and views them as one: 'In every physical action there is something psychological, and in the

psychological, something physical’ (Stanislavsky, 2008, p.180). He hypothesises that without a perfect connection between the mind and body, the actor would not be able to generate actions and expressions identical to those in real life. The second idea, central to his method, is that ‘successful acting places the creative act itself in the laps of the audience’ (Crnicke, 2010, p.8). In the nineteenth century, actors developed their characters through carefully crafted intonations and gestures. However, Stanislavski believes that actors should develop their characters with ‘the immediacy of performance and the presence of the actor’ (ibid, p. 8). He (2008) describes such acting as the ‘art of experiencing’ (p.16).¹¹ In this way, the first idea reminds us of Slade and Way’s concepts of the whole person, whereas the second idea reminds us of their emphasis on experience.

2.6. Criticisms

2.6.1. Personal Learning

Gavin Bolton criticises Slade and Way for their overemphasis on personal development and expression.¹² Influenced by Heathcote, Bolton (1984) argues that ‘drama is a social event, not a solitary experience’ (p.46). Importantly, many drama teachers, especially post-Heathcote drama teachers, have agreed to his view of drama (Burton, 1955; Byron, 1986; Dickinson, Neelands, & Shenton School, 2005; McGregor, 1976; Patrice, 2008; Toye & Prendiville, 2000; Wagner, 1999a, 1998).

¹¹ This ‘art of experiencing’ is an aesthetic he developed from Tolstoy (1930[1897]) claiming that art conveys not knowledge but felt experience.

¹² This does not mean that Slade and Way neglected social learning (McGregor, 1976). Slade (1954) indeed reveals that children who reach a certain stage of development naturally start to work together with other children (see Chapter 10.2.2.1), whilst Way (1967) discusses (1) manners and behaviour, (2) aspects of general living, and (3) broader social awareness under the name of social drama in the final chapter of his book. But, these drama teachers relatively speaking tend to place more emphasis on personal learning than social learning.

However, why can we not leave social learning aside? In this respect, there are two understandings: one is that this type of drama (and pedagogic approach) runs the risk of making young people essentially egocentric and introspective (Bolton, 1984; Burgess & Gaudry, 1986); the other is that such egocentric individuals are the main cause of the destruction of society. As for the second point, Alistair Martin-Smith (1996) writes that teachers in the 1970s ‘felt that emphasis on the individual had resulted in the destruction of family values’ (p.66). This seems to be particularly true in such a pluralist country as England, where people must deal with a large number of social issues, including racism, sexism, poverty, discrimination and the class struggle amongst others.

2.6.2. Theatre versus Drama

Slade and Way distinguished drama from theatre. However, later generations of drama teachers thought that this was destructive and exclusive (Allen, 1979). For this reason, they attempted to fill the gap between them (Bolton, 1986; Heathcote, 1980). The most crucial attempt came from David Hornbrook in the late 1980s. To introduce drama as a discrete arts subject into the National Curriculum, Hornbrook (1989) developed a theory of drama in schools replacing the liberal-progressive base of drama with a Marxist sociology of theatre. In this theory, he rejected the view of drama as a pedagogic medium. However, as John O’Toole (2009a) points out, this provoked antipathy in existing drama teachers. Therefore, new generations of drama teachers, such as Jonothan Neelands and Tony Goode (1990), John O’Toole (1992) and Cecily O’Neill (1995) – and David Booth (1994) in the global context,

developed from different perspectives new theories of drama in schools offering a solution to the issue, so that drama teachers can use a wide range of dramatic conventions for both purposes – both to teach drama as a subject and to use drama as a pedagogic medium to teach something else. Maria Evan and Becky Swain (2009a) has identified that this issue has been irrelevant today: this is ‘almost generational’ (p.39).

2.6.3. Universalism

Universalism is a philosophical view that ‘all values and norms are culturally variable and diverse’ (Enslin & Tjiattas, 2009, p.2) and those people engaged with the view believe that their ideas can be applied to all conditions. In the work of Slade and Way, there are two kinds of universalism: (1) stages of development and (2) Naturalist theatre.

Slade and Way applied developmental theories to their work. However, according to social constructivists, there are no such preordained universal stages of development applicable to all students; growth rather depends on the socio-cultural backgrounds of the students (e.g. Dahlberg, Moss, & Pence, 1999; Jenks, 1982; Mayall, 1996; Qvortrup, 1994). Indeed, sociologists, such as Basil Bernstein (1973) and Pierre Bourdieu (1989), have revealed that the disregard for socio-cultural contexts makes students socially, politically and economically less powerful in later life, and more importantly, that it causes social inequalities. If this is true, it may be important for us to apply social constructivist theories to the work of Slade and Way.

Michael J. Finneran speaks of universalism in terms of theatre. Drawing upon

Neelands (2000b), Finneran (2008) explains that acting styles in the Drama-in-Education tradition, such as ‘dramatic playing’ and ‘living through’, are Stanislavskian in nature and they are closely aligned with representational forms in theatre: they seek to create a parallel dramatic world as truthfully as possible. Ultimately, he says, they originate in the Naturalist theatre tradition. He then points out, from Neelands’ argument and others, that the Naturalist dramatic conventions are, however, ‘now clearly understood as being in no way more real [than] any other type of representative style of performance’ (p.234). This is, Finneran says, at the heart of some of Neelands’ most recent discourse on drama education, in which Neelands (2007) argues that ‘the criterion of authenticity and “life-likeness” is still key to our aesthetic judgements of theatre’ (p.2) and this ‘conflation of realism with reality serves to naturalise the specifically cultural imaginaries of certain social and cultural groups’ (p.3). This suggests the importance of releasing the work of Slade and Way from the Naturalist theatre tradition and viewing it as one of many genres of theatre.

2.7. Conclusion

This chapter has demonstrated that concepts of drama for the whole person in the mid-twentieth century, i.e. the work of Peter Slade and Brian Way, are concerned with (European) progressive education, stages of development, experimental theories of art and the Naturalist theatre tradition.

This chapter has served to highlight the various arguments against their work. These include: (1) An emphasis on individual learning – the disregard for social

learning may make students egocentric and introspective and bring about the collation of society; (2) The respect for stages of development – whether students become successful in later life depends on their socio-cultural contexts rather than their stages of development; (3) The rejection of theatre – it is the premise of our age that we consider both theatre as a subject and drama as a medium in an integrated way; (4) Dependence on Naturalist acting – it is important for teachers to ensure that they cover different genres of theatre in the drama class, especially when they teach drama as a subject, as the Naturalist theatre is not the only genre of theatre; and (5) The construction of the ideology and consciousness of the middle class – the emancipation of the student from a particular ideology and consciousness is necessary. Bearing these issues in the mind, I will begin to answer the three questions.

CHAPTER 3: MAIN METHODOLOGIES

3.1. Introduction

There are two main methodologies that cover all the three sub-studies (questions): (1) bricolage and (2) cross-cultural comparison. There are also sub-methodologies used in each of the sub-studies. In the first sub-study, I adopt (1) Pierre Bourdieu's field theory, (2) Raymond Williams' concepts of dominant, residual and emergent cultures, and (3) Basil Bernstein's principle of educational codes. In the second sub-study, I adopt (1) a descriptive survey, including some different types of interviews. In the third sub-study, I adopt (1) Howard A. Ozmon and Samuel M. Craver's school approach to the philosophy of education, (2) Thomas Kuhn's theory of paradigm, and (3) Raymond Williams' theory of convention. In this chapter, I shall explain the two main methodologies. The rest of the methodologies will be explained at the beginning of each of the sub-studies.

3.2. Main Methodologies

3.2.1. Bricolage

The justification for carrying out three different (sub-)studies in one study comes from the methodology of bricolage originating in the 'critical theory' tradition aiming at the construction of 'emancipatory knowledge, knowledge in the context of action and the search for freedom' (Crotty, 1998, p. 159).

In their *Rigour and Complexity in Educational Research*, Joe L. Kincheloe and Kathleen S. Berry (2004) explain that bricolage is a multi-perspectival research methodology, encouraging researchers to actively approach a question from different angles; it is also an inter- or multi-disciplinary research methodology, allowing researchers to ‘actively construct [their] research methods from the tools at hand rather than passively receiving the “correct”, universally applicable methodologies’ (p.2). In line with their ideas, I introduce various theories and research methods in order to develop theoretical and methodological frameworks for this study. Bricoleurs do so because:

...bricoleurs recognize the limitations of a single method, the discursive strictures of one disciplinary approach, what is missed by traditional practices of validation, the historicity of certified modes of knowledge production, the inseparability of knower and known, and the complexity and herogeneity of all human experience. (p.51)

There is an important assumption here: the rejection of determinism and reductionism. Bricoleurs ‘[reject] deterministic views of social reality’ (p.2) on their assumption that our understanding of social reality depends on our focuses: we will gain different understandings of social reality if we look at it from different perspectives, and if we analyse it with different research methodologies. Similarly, bricoleurs reject the rationalistic and reductionistic quest for order, as they understand such a quest ‘refuses in its arrogance to listen to the cacophony of lived experience, the coexistence of diverse meanings and interpretations’ (p.5). For them, who see the world as complex, the concept of understanding is ‘unpredictable’ (ibid).

This, then, influences bricoleurs' ways of structuring research and constructing knowledge. First and foremost, they understand that 'the research process is subjective' and that 'instead of repressing this subjectivity they attempt to understand its role in shaping inquiry' (p.6). Technically, this is to say that bricoleurs can structure their research freely, meaning that they '[do] not have to proceed in linear, chronological or procedural fashion or use any one area in depth' (p.158). They also 'develop a thick description' (p.25) in order to increase complexity. It is this complexity that 'avoids the reductionism of describing the "functional role" of an individual' (ibid). Moreover, bricoleurs bring culturally different knowledges, subjected knowledges and indigenous knowledges to their research, so that they can 'get beyond the limitations of their own local perspectives' (p.48). Furthermore, they 'integrate diverse knowledges' (p.10) and in doing so 'move from convergent to divergent forms of meaning-making' because they consider that 'much of the world cannot be explained in terms of its constituent parts' (p.21). Bricoleurs believe that such a methodology, after all, '[enhances] the possibility of being human or human being' (ibid).

Kincheloe and Berry offer a specific example of bricolage, as follows: firstly, a bricoleur decides on the starting point, called the Point of Entry Text (PoET), with a main question (e.g. What is the body?); secondly, she establishes different perspectives (e.g. The Body and Society, The Body and Philosophy, The Body in the Visual Field, The Body in Cyberculture, etc.); thirdly, she explores each of the perspectives; and finally, in order to answer the main question, she combines all the conclusions that are drawn from the different perspectives. In my study, the PoET is

'*hyogen* education'. The first perspective is the Japanese field of drama in schools. The second perspective is Japanese drama teachers who are working at school today. And finally, the third perspective is drama (in schools) and the philosophy of education.

Bricolage is attractive but has some limitations. The first of these is that bricolage is a subjective and constructive methodology. Although bricoleurs regard this as the advantage of this methodology, I assume that it has a risk of confusing their audiences. According to Thomas Kuhn (1962), who we will see in the third sub-study, scientists can discuss, share and exchange their ideas because they stand on the same paradigm. Of course, his argument is not relevant here because he speaks of it in terms of natural science. However, there is an important suggestion: researchers in social science may not be able to discuss, share and exchange their ideas if they present their research with their original methodological frameworks that go beyond existing ones. Bricoleurs can build their methodological frameworks with their unique ideas, but they must be understandable to other researchers. In my study, I will introduce various theories and methods and relate them to each other, but avoid seeking to change the original ideas behind them as much as possible.

The second limitation is that knowledge in this methodology may be subjective. In this methodology, bricoleurs can explore different themes, topics and issues at one time, but without establishing a framework for how to explore all of them objectively, there may be a risk of producing a piece of knowledge that is too specific and limited and that is difficult to share with other researchers in the same area of study. In what way can they bring their findings and outcomes back to the area of study in which

they are working in? For this reason, in my study, I start by exploring the entire field of drama in schools and in doing so establish a foundation for objective knowledge. Once I have analysed the entire field, then I will move to more specific studies.

The third limitation is that the methodology allows the researcher to put different themes, topics and issues into one research. Bricoleurs believe that this offers their research rigour and complexity. However, if they put too many sub-studies into one research, the outcomes of each sub-study may become general or superficial. Therefore, in my study, I only introduce three sub-studies. This means that I am aware that there are many ways of reconsidering *hyogen* education, and my study of one of them.

3.2.2. Cross-Cultural Comparison

You go to another country to see your own more clearly. (Schechner, 1978, p.97)

The focus of this study is on the Japanese field of drama in schools. However, I also refer to the English field of drama in schools (with some additional references to drama teachers in such Anglo-Saxon countries as the U.S.A., Canada and Australia who have been greatly influenced by English drama teachers) and compare the Japanese field with it. The first reason why I have decided to compare these two fields and have specifically chosen the English model is that the Japanese field partly originates in the English field. Kuniyoshi Obara (1923), for example, refers to Harriet Finlay-Johnson in his work. The second reason is that there are roughly three

type of drama teachers in Japan – those who follow the English model, those who follow the American model, and those who develop their work without making reference to these models in these Western countries – and those Japanese drama teachers, such as Yuriko Kobayashi and Jun Watanabe, who have been influential in the Japanese field for the past decade, have concentrated on the English model. Thirdly, the English model of drama in schools has shown a crucial development since its emergence, especially since the emergence of Slade. Slade, Heathcote, Hornbrook and Neelands have established new foundations of drama in schools, usefully by criticising previous work. In addition, the post-Heathcote drama teachers have devalued the American model in this process (Wagner, 1999a). Their work, then, had great influences on drama teachers in other Anglo-Saxon and Asian countries. Of course, drama teachers in these countries develop their own theories and methods of drama, but many of them have been inspired by the English model. I have just confirmed that I focus on the English field. However, there are some exceptions: I will also refer to drama teachers in other countries such as Jennifer Simons in Australia and Kathleen Gallagher in Canada, for they make further discussions on the English model by stressing the fact that they live in multicultural nations. Fourthly, the English field contains some important topics and discussions that are completely missing from the Japanese field. For example, there is no such subject of drama in the national curriculum within the Japanese – unlike English – public education system. Consequently, no Japanese drama teacher has attempted to develop a theory for it.¹³ However, I believe that we should not neglect the issue if we aim to deliver a

¹³ I am aware that Hiroyuki Tomita (1949) once introduced his theory of drama in schools and explained how we would be able to introduce drama to the curriculum. In principle, in this theory he insisted on the need to

balanced dramatic curriculum to Japanese young people.

Cross-cultural research takes place ‘within the broader study of cultural and national differences and characteristics’ (Suedfeld, Conway III, & Eichhorn, 2001, p. 18), and always involves the comparison of two or more cultural groups (Minkov, 2013; Van de Vijver & Leung, 1997).

A key to cross-cultural research is ‘culture’, and it is necessary for every cross-cultural researcher to clarify her meaning of culture so that the focus of her study become clearer (Minkov, 2013). In my study, I replace the concept of ‘culture’ with that of ‘field’ (see Chapter 4.2.1.). Instead of specifying my definition of culture by analysing and comparing existing definitions of culture, given by anthropologists and sociologists, such as Clyde Kluckhohn, Clifford Geertz and others, I turn to how Pierre Bourdieu defines field in his writings.

Carol R. Ember and Melvin Ember (2009) speak of the four dimensions of cross-cultural research: (1) geographical scope of the comparison – whether the sample is worldwide or is limited to a geographic area; (2) size of the sample – two-case comparisons, small-scale comparisons, or larger comparisons; (3) type of data – whether the data used are primary or secondary; and (4) period of data – whether the data on a given case pertain to (or date from) just one time period or two or more time periods (p.16-17). In principle, my study explores drama in the two different countries: Japan and England. Therefore, this is a ‘cross-national’

introduce drama across the curriculum rather than making an effort to establish the subject of drama within the curriculum. I exclude him from my discussion because I am speaking of the subject of drama here. I am also aware that some Japanese drama teachers have introduced their ‘methodological’ frameworks for the subject of drama (e.g. Hishinuma, 1953; Morita, 2013) and that to introduce the subject of drama into the curriculum, Rui Kato (2004), an undergraduate student at Kwansei Gakuin University, wrote her dissertation, *A Research on Drama Education: A Possibility to Introduce Drama as a Subject*. However, I exclude them because I speak of ‘theoretical’ framework for the subject of drama here.

comparative study. Although I do not carry out a large-scale survey in my study, especially in the second sub-study that is empirical, I analyse more than two Japanese (and English) drama teachers. Therefore, this is a small-scale comparison. Overall, I use both primary and secondary data, although I place more emphasis on primary data in the second sub-study. Whilst collecting data from publications in different periods in the first and third sub-studies, I collected (live) data only once from each of the eleven Japanese drama teachers.

According to Van de Vijver & Matsumoto (2011), there are the following advantages in cross-cultural comparisons: (1) they test the boundaries of knowledge and stretch the methodological parameters; (2) they highlight important similarities and differences across cultures; (3) they bring researchers in disparate and divergent cultures together for a common cause; (4) their findings promote international and intercultural exchange, understanding, and cooperation; (5) they contribute to a broader and deeper understanding of human behaviour and the mind (especially in psychology); and (6) cross-cultural theories can provide frameworks that accommodate both individual and cultural sources of variation (pp.1-2).

In cross-cultural research, similarities seem more significant than differences (Ember & Ember, 2009), as they go beyond national boundaries (Lyons & Chryssochou, 2000). However, it is important that my readers understand that my study focuses on differences, rather than similarities, in order to identify the weaknesses of the Japanese field of drama in schools. Indeed, Carol R. Ember and Melvin Ember (2009) point out that ‘it may be difficult to come up with alternative explanation without knowing more about the particular cases’ and that ‘[m]ore

familiarity with the cases may help in formulating a revised or new theory that could be tested and supported' (p.21).

Van de Vijver and Leung (1997) write that all cross-cultural researchers have to deal with a set of similar problems. These include: (1) the (in)equality of the meaning of the phenomena that they study across cultural groups, (2) the appropriateness of measurement instruments across cultures, and (3) the accuracy of data collected to answer research questions and hypotheses (p.xii). Above all, they (2011) take the issue of bias and equivalence seriously, as follows:

A cross-cultural study shows bias if differences in measurement outcomes (categorizations or scores) do not correspond to cross-cultural differences in the construct purportedly measured by the instrument. If scores are biased, individual differences within a culture (*within-culture differences*) do not have the same meaning as cultural differences (*between-culture differences*). (p.18, their *italics*)

For this reason, it is important for cross-cultural researchers to develop methodological frameworks that ensure cross-cultural differences. Otherwise, they may not notice that they have identified differences in their measurement outcomes that are incorrect, and they may produce 'cultural knowledge that is incorrect because of flawed methodological procedures' (Van de Vijver & Matsumoto, 2011, p.2). I will take these points into consideration when developing the theoretical and methodological frameworks in each of the sub-studies.

CHAPTER 4: THE FIELD OF DRAMA IN SCHOOLS 1

4.1. Introduction

Chapters 4 and 5 explore the first question: What different ‘positions’ of drama are there in the Japanese field of drama in schools? (And how have they been genetically and historically constructed?). First of all, however, this chapter develops theoretical frameworks for analysis, drawing on three sociological or cultural theories.

4.2. Theoretical Frameworks

4.2.1. Field Theory

Bourdieu’s field theory plays an active role in this first study, and indeed the whole of my study. It is this theory that makes it possible for us to assume that there is the field called ‘drama in schools’ and that there are different positions of drama in it. Here, I am not attempting to write a Japanese history of drama in schools. The theory reminds us that we cannot give a full account of works of art without analysing their relations with others. This is an important point because, although there have been some writings on the Japanese history of drama in schools (Fujii, 2000; Sasaka, 1998; Tomita, 1958, 1998), no Japanese drama researchers have attempted to describe the Japanese model of drama in schools in this way.

In many of his writings, including *Reproduction in Education, Society and*

Culture, Distinction, and *The Field of Cultural Production*, Bourdieu replaces the notion of society with that of field in order to analyse a society in terms of social relations. Here, emphasis is placed not on positions themselves, but the relations between them. According to him, a field is:

...a network, or configuration, of objective relations between positions. These positions are *objectively defined*, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation (*situs*) in the structure of the distribution of species of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions (domination, subordination, homology, etc.). (in Bourdieu & Wacquant, 1992, p.97, his *italics*)

Richard Jenkins (2002) describes a field more simply as ‘a structured system of social positions – occupied either by individuals or institutions – the nature of which defines the situation for their occupants’ (p.85).

According to David Swartz (1997), there are four basic mechanisms in fields. The first mechanism is that fields are ‘[social] arenas of struggle for control over valued resources [or forms of capital]’ (p. 122).¹⁴ In the intellectual field, struggles take place over cultural capital; in the business field, struggles take places over economic capital. In the field of drama in schools, struggles take places over ‘theatrical’ or ‘dramatic’ capital.

The second mechanism is that ‘fields are structured spaces of dominant and subordinate positions based on types and amounts of capital’ (ibid, p.123).¹⁵ There

¹⁴ Instead of the term ‘resource’, Bourdieu also uses the term ‘stake’: there are in fields ‘*stakes (enjeux)*’ which are for the most part the product of the competition between players’ (in Bourdieu & Wacquant, 1992, p. 98).

¹⁵ Bourdieu provides the same explanation – but from the perspective of agent – as follows: ‘the move [an agent]

are two important suggestions here. One is that there may be dominant and subordinate positions of drama in the field of drama in schools. The other is that the nature of a position of drama and the degree of its dominance over other positions of drama are determined by the total amount of its social, cultural and symbolic capital, especially when Bourdieu (1991) adds such a statement that ‘positions and their interrelations are determined by the distribution of [three] different kinds of...capital’ (p.14), such as ‘social’, ‘cultural’ and ‘symbolic’.¹⁶

The third mechanism is that ‘fields impose on actors specific forms of struggle’ (Swartz, 1997, p.125).¹⁷ In fields, both those established agents in dominant positions and those challengers in subordinate positions consider that the field in which they are is worth purposing in the first place. Bourdieu (1990) calls this ‘*doxa*’ – ‘a tacit agreement on the stakes of struggle between those advocating heterodoxy and those holding to orthodoxy’ (Swartz, 1997, p.125).¹⁸ In the field of drama in schools, all drama teachers value theatre (drama), though some teach dramatic literature, conventions and skills as part of theatre studies; others use them for their other purposes. This is an un-discussed premise. The important point is, then, that these specific forms of struggle produce ‘barriers to entry’ (Bourdieu & Wacquant, 1992, p.100). To enter the field, new arrivals are required to accept the rules of the game in

makes, more or less risky or cautions, subversive or conservative, depend both on the total number of tokens and on the composition of the piles of tokens she retains, that is, on the volume and structure of her capital. (in Bourdieu & Wacquant, 1992, p. 99)

¹⁶ According to Richard Jenkins (2002), the simple definition of Bourdieu’s social capital is ‘various kinds of valued relations with significant others’; his cultural capital is ‘primarily legitimate knowledge of one kind or another’; and his symbolic capital is ‘prestige and social honour’ (p. 85).

¹⁷ In his words, Bourdieu writes that ‘In a field, agents and institutions constantly struggle, according to the regularities and the rules constitutive of this space of play...with various degrees of strength and therefore diverse possibilities of success, to appropriate the specific products at stake in the game’ (in Bourdieu & Wacquant, 1992, p. 102).

¹⁸ Bourdieu’s formal definition of *doxa* is ‘the coincidence of the objective structures and the internalized structures which provides the illusion of immediate understanding, characteristics of practical experience of the familiar universe, and which at the same time excludes from that experience any inquiry as to its own conditions of possibility’ (Bourdieu, 1990, p. 20).

the field. In other words, this means that ‘specific forms of struggle are legitimated whereas others are excluded’ (Swartz, 1997, p.125). In this way, ‘entry into professional fields limits struggle to the forms and terms of what is considered legitimate professional procedure’ (ibid). In my study, this suggests that one cannot enter the field of drama in schools if they are not interested in teaching drama.

The fourth mechanism is that ‘fields are structured to a significant extent by their own internal mechanisms of development’ (ibid).¹⁹ In other words, a field has autonomy from other fields. Having said so, however, Bourdieu also turns our eyes to the ‘relative autonomy’ of the field:

Although the relations of competition between the different agencies obey the specific logic of the field of legitimacy considered..., the relative autonomy of the field never totally excludes dependence on power relations. (Bourdieu & Passeron, 1977, p.18)

In this way, a field is not completely free from other fields. There is a kind of dilemma. The important points concerning the dilemma is that, ‘[w]ith growing autonomy comes the capability to retranslate and reinterpret external demands’ (Swartz, 1997, p.127). Central to this is Bourdieu’s (1987b) concept of ‘symbolic power’.²⁰ This indicates that as cultural fields grow in autonomy from political and economic power, they gain in ‘their capability to legitimate existing social

¹⁹ In his words, Bourdieu describes this as follows: ‘In highly differentiated societies, the social cosmos is made up of a number of such relatively autonomous social microcosms, i.e., spaces of objective relations that are the site of a logic and a necessity that are *specific and irreducible* to those that regulate other fields’ (in Bourdieu & Wacquant, 1992, p.97, his *italics*).

²⁰ Bourdieu defines symbolic power as ‘a power of constructing reality’ (Bourdieu, 1991, p.166) or a ‘worldmaking power’ that imposes the ‘legitimate vision of the social world and of its divisions’ (ibid, 1987b, p. 13). However, his formal definition is ‘a power of constituting the given through utterances, of making people see and believe, of confirming or transforming the vision of the world and, thereby, action on the world and thus the world itself, an almost magical power which enables one to obtain the equivalent of what is obtained through force (whether physical or economic)’ (ibid, 1991, p.70).

arrangement' (Swartz, 1997, p.127). The result is that 'fields elicit assent to existing social arrangements and thereby contributes to their reproduction to the extent that they engages actors in the field autonomy' (ibid, pp.127-8). In my study, this reminds us that the field of drama in schools has autonomy from other fields, such as the fields of religion, science and business; however, it still receives influences from wider fields, such as the fields of theatre and education. Even so, drama teachers know how to deal with them so that they can maintain the autonomy of the field to some extent.

In addition to these mechanisms of the field, Bourdieu (1993), moreover, argues that a field is the 'space of position-takings':

Every position-taking is defined in relation to the *space of possibles* which is objectively realized as a *problematic* in the form of the actual or potential position-takings corresponding to the difficult positions; and it receives its distinctive value from its negative relationship with the coexistent position-takings to which it is objectively related and which determine it by delimiting it (p.30, his *italics*).²¹

This means that agents in a field determine their positions, not according to their personal intentions, but according to their relations to other agents.²² This then suggests that to define a position, one needs to analyse not each position but the relation between the position and other positions. In terms of the present study, this

²¹ Bourdieu (1996a) defines the space of possibles as follows: 'The relationship among positions and position-takings is by no means a relationship of mechanical determination. Between one and the other, in some fashion, the space of possibles interposes itself, that is to say, the space of position-takings actually realized, as it appears when it is perceived through the categories of perception constitutive of a certain habitus, that is, as an oriented space, pregnant with position-takings identifiable as objective potentialities, things "to be done", "movements" to launch, reviews to create, adversaries to combat, established position-takings to be "overtaken" and so forth' (pp. 234-235).

²² In his words, he (1993) writes that '[t]he meaning of a work (artistic, literary, philosophical, etc.) changes automatically with each change in the field within which it is situated for the spectator or reader' (pp.30-31).

suggests that to define a position of drama, I need to analyse its relations with other positions of drama: how, for example, does the subject position of drama challenge the method position? Bourdieu adds that ‘the principle of position-takings lies in the structure and functioning of the field of positions’ (ibid, p.35) and that ‘[r]adical transformations of the space of position-takings...can only result from the transformations of relations of force constitutive of the space of positions’ (ibid, 1996a, p.234).

Bourdieu says the same about fields: to understand a field, one needs to analyse the relation between the field and other fields:

...we cannot grasp [the] structure [of a field] without a historical, that is, genetic analysis of its construction and of the tensions that exists between positions in it, as well as between this field and other fields, and especially the field of power. (in Bourdieu & Wacquant, 1992, p.90)

A key to this is ‘the field of power’, and he defines it as follows:

The field of power is a *field of forces* defined by the structure of the existing balance of forces between forms of power, or between different species of capital. It is also simultaneously a *field of struggles for power among the holders of different forms of power*. It is a space of play and competition in which the social agents and institutions which all possess the determinate quantity of specific capital (economic and cultural capital in particular) sufficient to occupy the dominant positions within their respective fields confront one another in strategies aimed at preserving or transforming this balance of forces. (quoted in ibid, p.76, his *italics*)

Here, Bourdieu (1993) regards a field as ‘the site of a double hierarchy’ (p.38), in which the two principles of hierarchisation operate: ‘heteronomous’ and

‘autonomous’. The heteronomous principle determines the value of a position based on economic and political values. In his analysis of the literary and artistic field, Bourdieu explains that:

[The heteronomous principle], which would reign unchallenged if, losing all autonomy, the literary and artistic field were to disappear as such (so that writers and artists became subject to the ordinary laws prevailing in the field of power, and more generally in the economic field), is *success*, measured by indices such as book sales, number of theatrical performances, etc. or honours, appointments, etc. (ibid, his *italics*)

In contrast, the autonomous principle determines the value of a position based on symbolic and cultural values:

[The autonomous principle], which would reign unchallenged if the field of production were to achieve total autonomy with respect to the laws of the market, is *degree specific consecration* (literary or artistic prestige), i.e. the degree of recognition accorded by those who recognize no other criterion of legitimacy than recognition by those whom they recognize. (ibid, his *italics*)

Bourdieu adds that ‘[t]he state of the power relations in this struggle depends on the overall degree of autonomy possessed by the field’ (ibid). In my study, this says that, firstly, the field of drama in schools is influenced by the field of theatre, the field of education, and especially the field of power. In other words, whether a position of drama is dominant or subordinate depends on how the government recognise (education and) drama in schools. Secondly, the heteronomous and autonomous principles of hierarchisation operate in the field of drama in schools, meaning that

some positions of drama are politically and economically successful; the other positions of drama – although they may not be politically and economically successful – still make an important contribution to the maintain of the field.

Furthermore, in Bourdieu's view, there is an important relation between habitus and field. In principle, habitus functions as a medium between the practice of an agent and the field to which she belongs. This is based on Bourdieu's (1984) premise that 'social science, in constructing the social world, takes note of the fact that agents are, in their ordinary practice, the subjects of acts of construction of the social worlds' (p.467).

Bourdieu defines habitus as 'a set of basic, deeply *interiorized* master-patterns' (1971, p.192-193, his *italics*) or 'the strategy-generating principle enabling agents to cope with unforeseen and ever-changing situations' (1977, p.72).²³ Since it is a difficult concept, John B. Thompson rephrases it as 'a set of dispositions which incline agents to act and react in certain ways' (in Bourdieu, 1991, p.12).²⁴ In contrast, Henry A. Giroux (1983) connects habitus to the class struggle, interpreting it as 'the subjective dispositions which reflect a class-based social grammar of taste, knowledge, and behaviour inscribed permanently in the "body schema and the schemes of thought"' (p.89).

Bourdieu (1977) explains that habitus emerges through primary socialisation from a 'practical evaluation of the likelihood of the success of a given situation

²³ Bourdieu's other definitions of habitus includes a 'cultural unconsciousness' (Bourdieu, 1977), a 'generative principle of regulated improvisations' (ibid), a 'habit-forming force' (Bourdieu & Passeron, 1977), and a 'mental habit' (Bourdieu, Chamboredon, & Passeron, 1991).

²⁴ This description of habitus may not be too simple. Randal Johnson adds slightly more to it. He writes that habitus is 'a "feel for the game," a "practical sense"...that inclines agents to act and react in specific in a manner that is not always calculated and that is not simply a question of conscious obedience to rules' (in Bourdieu, 1993, p.5).

[which] brings into play a whole body of wisdom, sayings, commonplaces, ethical precepts' (p.77).²⁵ Above all, he (1984) stresses the fact that habitus conveys a sense of place and out-of-place in a stratified social worlds:

...objective limits become a sense of limits, a practical anticipation of objective limits acquired by experience of objective limits, a 'sense of one's place' which leads one to exclude oneself from the goods, persons, place and so forth from which one is excluded. (p.471)²⁶

Bourdieu's (1977) alternative, more precise definition of habitus is as follows:

[Habitus] is systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively 'regulated' and 'regular' without in any way being the product of obedience to rules, objectively adapted to their goals without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them and, being all this, collectively orchestrated without being the product of the orchestrating action of a conductor. (p.72)

This definition presents the four basic characteristics of habitus. Firstly, habitus is 'durable': once an agent gains a habitus, it continues to exist in her until the agent leaves the field in which she is. Secondly, habitus is 'transposable': the habitus appropriate to one field is translated to another field, according to the logic of the

²⁵ David Swartz (1997) makes this sentence more understandable: 'The dispositions of habitus predispose actors to select forms of conduct that are most likely to succeed in the light of their resources and past experience. Habitus orients action according to anticipated consequences' (p.106).

²⁶ A good example of this is what he calls 'taste', an important component of habitus in the analysis of social class. He considers that taste is 'an acquired disposition to 'differentiate' and 'appreciate,' as Kant says – in other words, to establish and mark differences by a process of distinction' (Bourdieu, 1984, p. 466). He then explains that: 'Taste is a practical mastery of distribution which makes it possible to sense or intuit what is likely (or unlikely) to befall – and therefore to benefit – an individual occupying a given position in social space. It functions as a sort of social orientation, a 'sense of one's place', guiding the occupants of a given place in social space towards the social positions adjusted to their properties, and towards the practices or goods which befit the occupants of that position' (Bourdieu, 1984, p. 466).

field (Bourdieu, 1990). Thirdly, habitus is a ‘structured structure’, and fourthly, habitus is a ‘structuring structure’: Changes in success, or failure, are ‘internalized and then transformed into aspirations or expectations’; these are in turn ‘externalized in action that tends to reproduce the objective structure of life changes’ (Swartz, 1997, p.103). He adds that ‘depending upon the stimuli and structure of the field, the very same habitus will generate different, even opposite, outcomes’ (in Bourdieu & Wacquant, 1992, p.135). For Bourdieu, this ultimately means that habitus is ‘relational’ (in Wacquant, 1989, p.43): it ‘reveals itself...only in reference to a definite situation’ (in Bourdieu & Wacquant, 1992, p.135).

Bourdieu then makes a similar argument on the relation between habitus and field. According to him:

The relation between habitus and field operates in two ways. On one side, it is a relation of *conditioning*: the field structures the habitus, which is the product of the embodiment of the immanent necessity of the field (or of a hierarchically intersecting set of field). On the other side, it is a relation of knowledge or cognitive construction: habitus contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one’s energy’ (in Wacquant, 1989, p.44, his *italics*).

In this way, ‘field and habitus are mutually constituting. They are based on identical generating principles and there are structural homologies between the two’ (Grenfell & James, 1998, p.16). Importantly, this reflects his basic belief that ‘[s]ocial reality exists, so to speak, twice, in things and in minds, in fields and in habitus, outside and inside agents’ (in Wacquant, 1989, p.43). In terms of the present study, what I should

stress here is that every drama teacher develops her habitus in the field of drama in schools and that the structure of the field (i.e. other drama teachers' ways of using drama and approaching the field) determines how she should use drama and approach the field on the one hand; her way of using drama and approaching the field actually changes the structure of the field on the other hand.

Finally, it is instructive to draw attention to the fact that Bourdieu in many of his writings connects a conflict between dominant and subordinate positions in fields to the class struggle (e.g. Bourdieu, 1984, 1988, 1990, 1991, 1996a, 1996b, 2005; Bourdieu & Passeron, 1977). Bourdieu assumes that different positions are associated with different social classes. Above all, Bourdieu (1987a) argues that '[c]lassification struggle is a fundamental dimension of class struggle' (p.164). In his *Distinction*, he (1984) identifies aversion to different life-styles as 'the strongest barrier between the classes' (p.56), and explains the way that people in different social classes develop their classifications, as follows:

Only in and through the struggle do the internalized limits become boundaries, barriers that have to be moved. And indeed, the system of classificatory schemes is constituted as an objectified, institutionalized system of classification only when it has ceased to function as a sense of limits so that the guardians of the established order must enunciate, systematize and codify the principles of production of that order, both real and represented, so as to defend them against heresy; in short, they must constitute the doxa as orthodoxy. (p.480)

This means that '[t]he classification struggle among groups centers around the capability to appropriate and impose as official and legitimate group names and

categorizations' (Swartz, 1997, p.186).

In terms of the actual analysis, Bourdieu demands the following three operations:

1. One must analyze the position of the field vis-à-vis the field of power;
2. One must map out the objective structure of the relations between the positions occupied by the agents or institutions who compete for the legitimate form of specific authority of which this field in the site;
3. One must analyze the habitus of agents, the different systems of dispositions they have acquired by internalizing a determinate type of social and economic condition, and which find in a definite trajectory within the field under considerations a more or less favourable opportunity to become actualized. (ibid, pp.104-105)

This study sets up a field called 'drama in schools' (referring to 'the localised use of drama in educational institutions'). Following the first operation, I will identify different positions of drama in the field of drama in schools and the relationships between this field and other fields, including the field of theatre, the field of education and the field of power. Following the second operation, I will reveal the objective structure of these different positions of drama, that is, power relations between them. Finally, following the third operation, I will show how, in order to hold a dominant position, each position of drama has distinguished itself from other positions.

4.2.2. Dominant, Residual and Emergent Cultures

In Bourdieu's field theory, a position moves to the dominant, or dominated, pole of a field. However, I am aware that the movement of a position is more dynamic: there are more than two ways that the position moves. Raymond Williams' concepts of dominant, residual and emergent cultures help us understand this.

In his analysis, Williams defines culture as a 'whole way of life' (1958) or a 'structure of feeling' (1961). This is based on his (1958) premise that '[c]ulture is ordinary'. Thus, Williams '[wrests culture] from that privileged spaces of artistic production and specialist knowledge [e.g. high culture], into the lived experience of the everyday' (A. Gray & McGuigan, 1993, p.1).

In principle, Williams (1973) rejects the conventional view that the transformation of culture results in a new culture expelling an old one. Rather, he hypothesises that it is the result that three different forms of cultures struggle with each other. This is where I feel that his concepts of cultures are useful in the analysis of the field, because, in Bourdieu, a position becomes either dominant or subordinate.

According to him, the dominant culture refers to 'the central, effective and dominant system of meanings and values' and it 'constitutes a sense of reality for most people in the society' (ibid, p.9). This corresponds to what Bourdieu calls a 'dominant' position, and in my study, represents pedagogical approaches to drama, and education, which the government (the Ministry of Education or the Department for Education) and most drama teachers at the time prioritise. Importantly, it is based on 'the selective tradition' in which 'certain meanings and practices are chosen for

emphasis, certain other meanings and practices are neglected and excluded' from a whole possible area of past and present (ibid). Thus, the dominant culture is not a static system but 'the process of incorporation' (ibid).

The residual culture refers to 'some experiences, meanings and values which cannot be verified or cannot be expressed in the terms of the dominant culture' but 'are...lived and practised on the basis of the residue – cultural as well as social – of some previous formation' (ibid). In this view, the residual 'is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present' (ibid, 1977, p.122). In my study, this represents pedagogical approaches to drama which the government may not value, but which many drama teachers still consider to be significant.

The emergent culture refers to 'new meanings and values, new practices, new significances and experiences [which] are continually being created' (ibid, 1973, p.11). An emergent culture starts at the margins of society and gradually becomes less marginal by challenging the dominant culture: if this succeeds, an emergent culture may be turned into a dominant culture; however, if this fails, it will remain as a marginal culture without becoming central in society. Thus, there is a potential shift from an emergent to a dominant culture. Therefore, Williams mentions that there is not a fixed but 'a temporal relation' (ibid) between the three forms of cultures. In my study, this represents new pedagogical approaches to drama which some drama teachers have just newly introduced, but the government and most drama teachers do not recognise. In addition, for Williams, the term 'emergent' does not simply indicate the new; it also indicates the change of a social and class structure. Williams writes

that '[a] new class is always a source of emergent cultural practice, but while it is still, as a class, relatively subordinate, this is always likely to be uneven and its certain to be incomplete' (ibid, p.124). I argue that this echoes Bourdieu's argument that a position is associated with a particular social class.

In the field of drama in schools, different positions struggle with each other. But, this does not merely mean that a position of drama becomes dominant over other positions. Even if a position becomes dominant, other positions may remain as residual positions. Or else, a new position may join existing positions as an emergent position in the field.

4.2.3. Educational Codes

In his *On the Classification and Framing of Educational Knowledge*, Basil Bernstein (1975) applies Bourdieu's field theory to education and analyses the relation between the field of education and the field of power. The reason why I refer to his work here is that although the main focus of his work is on the English field of education, Bernstein's principle of educational codes reveals the basic assumptions of each position of drama in relation to the wider field of education and reminds us that there is the inseparable relation between the two fields: that is, the field of drama in schools reflects the logic of the field of education.

Bernstein argues that it is the field of power that defines the educational knowledge, which he describes as 'a major regulator of the structure of experience' (p.85), and which is realised through such three message systems as 'curriculum',

‘pedagogy’ and ‘evaluation’ (ibid).²⁷ He writes:

How a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control. (ibid)

Bernstein then introduces the principles of ‘educational knowledge code’, the ‘underlying principles which shape curriculum, pedagogy and evaluation’ (ibid). This is based on his hypothesis that different principles, which different positions in the field of power support, offer different types of curriculum, pedagogy and evaluation:

...the form this code takes depends upon social principles which regulate the classification and framing of knowledge made public in educational institutions. (p.86)

Central to the principles is ‘classification’ and ‘frame’. Classification refers to ‘the degree of boundary maintenance between contents’ (ibid). When classification is strong, the boundaries between contents (or subjects) are strong, and they are well insulated from one another. When classification is weak, the boundaries between contents are weak or blurred: that is, there is reduced insulation between contents. In contrast, frame refers to ‘the degree of control teacher and pupil possess over the selection, organization, pacing and timing of the knowledge transmitted and received in the pedagogical relationship’ (p.89). When framing is strong, there is a sharp boundary between what should and should not be taught. Weak framing, meanwhile,

²⁷ To be precise, Bernstein (1975) writes that ‘[f]ormal educational knowledge can be considered to be realized through three message systems: curriculum, pedagogy and evaluation. Curriculum defines what counts as valid knowledge, pedagogy defines what counts as a valid transmission of knowledge, and evaluation defines what counts as a valid realization of this knowledge of the part of taught’ (p.85).

is characterised by a blurred boundary between what should and should not be taught. In other words, weak framing offers a range of options to teachers.

In theory, there are four types of educational knowledge codes: (1) strong classification and strong framing; (2) strong classification and weak framing; (3) weak classification and strong framing; and (4) weak classification and weak framing. Bernstein describes the first as ‘collection codes’, and the fourth as ‘integrated codes’.

In principle, collection codes produce a curriculum where ‘contents stand in a closed relation to each other’ (p.87). That is, there is no relation between different contents. Teachers have less authority over the curriculum and pedagogy, whilst they know well what, when and how they need to teach.²⁸ The selection of knowledge is made explicit and public. Therefore, every student (and her parent) knows what, when and how she will learn. Thus, collection codes offer students a greater degree of autonomy, control and direction over their own learning.

In contrast, integrated codes produce a curriculum where ‘contents stand in an open relation to each other’ (p.88). That is, there are relations between contents. Teachers have authority over the curriculum and pedagogy: they decide what, when and how they will teach, through her discussions with students or other teachers.²⁹ The selection of knowledge, however, is less explicit and public, because there is no (national) agreement on it. This means that students may not know what they will

²⁸ In his words, Bernstein (1975) writes as follows: ‘Where we have collection, it does not permit in principle considerable differences in pedagogy and evaluation because of the high insulation between the different contents’ (p.101).

²⁹ However, there is a contradiction. Bernstein (1975) argues that ‘the integrated code will not permit the variation in pedagogy and evaluation which are possible within collection codes... I suggest there will be a pronounced movement towards a common pedagogy and tendency towards a common system of evaluation... Thus,...integrated codes will reduce the discretion of the teacher’ (p.101).

learn exactly, and may yet study in an unsystematic way a variety of contents that are selected from broad undefined areas of knowledge. Integrated codes are often associated with what is called as child-centred approach or education. Importantly, ‘there is a shift in the balance of power, in pedagogical relationship between teacher and taught’ because ‘the reduced discretion of teachers within integrated codes is paralleled by *increased* discretion of the pupils’ (ibid, his *italics*).

In terms of knowledge, collection codes ‘create strong frames between the uncommonsense knowledge of the school and the everyday community-based knowledge’ (p.106). In other words, they make school knowledge independent of the student, whilst expelling everyday knowledge from learning. Bernstein explains that the frames of the collection codes ‘socialise [the student] into knowledge frames which discourage connections with everyday realities’ (p.109). Thus, knowledge becomes ‘private property with its own power structure and market situation’ (p.97). On the contrary, integrated codes connect school knowledge to the life of the student, namely everyday knowledge. The ideas, feelings and experiences of the student become the subject of school knowledge:

The weak frames enable a greater range of the student’s behaviour to be made public and they make possible considerable diversity (at least in principle) between students. It is possible that this might lead to a situation where assessment takes ‘inner’ attributions of the student more into account. Thus, if he has the ‘right’ attitudes, this will result later in the attainment of various specific competencies. (p.109)

A key to collection codes is ‘discipline’ (p.98). Firstly, it demands that both teachers and students ‘[learn] to work *within* a received frame’ (ibid, his *italics*).

Secondly, it demands that they '[accept] a given selection, organization, pacing and timing of knowledge realized in the pedagogical frame' (ibid). This, for example, establishes a 'didactic' relationship between the teacher and the student (p.102). Bernstein argues that, after all, discipline prioritises 'states of knowledge rather than ways of knowing' (p.98).

Another important point concerning discipline is that students can gain a specific form of capital (in Bourdieu's term) through their attendance at a particular discipline (subject). Bernstein writes:

Such framing also makes of educational knowledge something not ordinary or mundane, but something esoteric, which gives a special significance to those who possess it' (p.99).

Through this process of differentiation, they develop an 'educational identity' (p.96) and eventually become specialists, such as scientists, mathematicians, musicians. The difficulty is that if they want to move to another discipline, they have to re-socialise themselves into the discipline. Bernstein says that, since students in integrated codes do not access disciplines, their 'socialisation can be deeply wounding' (p.107).

In collection codes, students progress through the various stages of schooling, such as primary, secondary and further schools (in the English context), and when entering university, they first realise that 'knowledge is permeable', 'its orderings are provisional', and 'the dialectic of knowledge is closure and openness' (p.97). Bernstein describes this 'the ultimate mystery of the subject' (ibid). The problem is that students can know the ultimate mystery of the subject 'very late in the educational life' (ibid). In other words, only successful students, who enter university,

can know it. This means that for those who do not enter university, socialisation into knowledge is ‘socialisation into order, the existing order, into the experience that the world’s educational knowledge is impermeable’ (ibid). For this reason, he regards collection codes as anti-democratic:

The receipt of the knowledge is not so much a right as something that has to be won or earned. The stronger the classification and the framing, the more the educational relationship tends to be hierarchical and ritualised, the educated seen as ignorant, with little status and few rights. These are things which one earns, rather like spurs, and are used for the purpose of encouraging and sustaining the motivation of pupils. (p.98)

On the contrary, integrated codes are ‘relational’. In other words, various contents, selected based on the need of students, ‘are subordinate to some idea which reduces their isolation from each other’ (p.101).³⁰ This means that (1) ‘[t]he particulars of each subject are likely to have reduced significance’; (2) contents are thematically and genetically organised; (3) emphasis is placed more on ‘the *deep* structure of each subject’; (4) there are more multi or inter-disciplinary relations between them; (5) attention is given to ‘*general* principles and the concepts through which these principles are obtained’; and (6) value is given to ‘*how* knowledge is created’ and indeed ‘various ways of knowing’ (p.102, his *italics*). In addition, students are offered assessment that maximise their potential rather than their performance.

Bernstein assumes that the underlying theory of integrated codes may be ‘more group or self-regulated’ (p.102): that is, students work together and organise (with

³⁰ Bernstein (1975) describes ‘some [relational] ideas’ as ‘a supra content concept, which focuses upon general principles at a high level of abstraction’ (p.101).

their teacher) what, when and how they will learn. This openness of learning, however, may produce ‘a culture in which neither staff nor pupils have a sense of time, place or purpose’ (p.107). Therefore, it is necessary for teachers to develop a common agreement about learning.³¹ In this sense, students are vulnerable – students need to adjust themselves to the consensus of their teachers about an integrated code they are adopting.

Finally, Bernstein argues that the ‘disturbance in classification of knowledge will lead to a disturbance of existing authority structures, existing specific educational identities and concepts of property’ (p.101). In other words, a shift from the collection code to the integration code means challenging the authority of the temporal powers. Thus, the integrated code is an anti-structural, potentially subversive, and resistant form of educational socialisation. However, such a shift from the collection code to the integrated code ‘symbolizes that there is a crisis in society’s basic classifications and frames, and therefore a crisis in its structure of power and principle of control’ (p.111).

In the field of drama schools, I propose that there are two main positions of drama: ‘subject’ and ‘method’ (I will explain the definitions of these positions in the next chapter). I argue that the subject position corresponds to collection codes, whilst the method position corresponds to integrated codes.

In the subject position, it is the government (the field of power) that controls

³¹ Bernstein (1975) explains the following four conditions for common agreements about learning: (1) There must be consensus about the integrating idea and it may be explicit... It may be that integrated codes will only work when there is a high level of ideological consensus among the staff; (2) The nature of the linkage between the integrating idea and the knowledge to be co-ordinated must also be coherently spelled out; (3) A committee system of staff may have to be set up to create a sensitive feed-back system, which will also provide a further agency of socialization into the code; and (4) The form of temporal cohesion of the knowledge regulated through the integrated code has yet to be determined, and made explicit (pp.107-109).

what areas of knowledge of theatre teachers should offer and how and when they should offer, whereas in the method position, it is teachers who decide, according to the needs of their students, what areas of knowledge of theatre (together with other subjects) they can offer and when and how they can offer. In the subject position, there is a didactic relationship between the teacher and students: knowledge of theatre is given from the teacher to students. However, in the method position, the teacher and students decide what they will learn together. The role of the teacher here is to help students select particular areas of knowledge of theatre that are appropriate to learning.

On the part of the students, in the subject position, students only study drama (as a subject), whilst in the method position, students relate drama to other subjects. In the subject position, students acquire the skills and knowledge of theatre to be professional directors, actors or technicians. In contrast, in the method position, students acquire such skills and knowledge to make their lives better (for example, students learn acting to develop their ability for communication). Indeed, in the method position, students can modify skills and knowledge of theatre for their own purposes.

4.3. Relations between the Field of Drama and Wider Fields

In line with Bourdieu's field theory, in this part I analyse the relation between the field of drama in schools and the field of theatre, the field of education and the field of power. My basic hypothesis is that the relationship between the field of drama in schools and the field of power is mediated through the field of education:

changes in the field of education are the result of changes in the field of power, and these changes thus necessitate changes in the field of drama in schools. This means that different positions of drama in the field of drama in schools represent not only different views of drama, but also different types of educational codes, and that what is valid in the field of drama in schools reflects on what is valid in the field of education.

The field of drama in schools receives influence from the field of theatre, too. However, I consider that the influence from education is much stronger than that from the field of theatre, because (1) the study focuses on drama ‘in schools’, not out of school; and (2) the government constantly intervenes in education.

Bourdieu, as noted, speaks of the relative autonomy of the field: a field is contained within the field of power, but also possesses relative autonomy from it. A key to this is his two principles of hierarchisation. The heteronomous principle reminds us that what is valued in a field corresponds to what is valued in the field of power, and prioritises political and economic values. In contrast, the autonomous principle reminds us that a field distances itself from the field of power, and prioritises symbolic and cultural values.

In principle, I argue that the hierarchisation of positions in the field of drama in schools corresponds to the hierarchisation of positions in the field of theatre, and to the field of education. In other words, the subject position of drama corresponds to ‘bourgeois’ theatre and ‘collection’ codes, while the method position corresponds to ‘avant-garde’ theatre and ‘integrated’ codes.

In the field of theatre, the heteronomous principle is associated with ‘bourgeois’

theatres. In Japan, this refers to national, mainstream or commercial theatres, such as the National Noh Theatre, the Kabuki-za, the New National Theatre, the Imperial Theatre, the Shiki Theatre Company, the Takarazuka Revue, and others. It also refers to *shingeki* (new drama) theatre companies, such as Haiyuza, Kabukiza and Mingei amongst others. Some of them, however, may focus on traditional Japanese theatre (e.g. noh theatre, kabuki theatre, bunraku theatre). Others may focus on famous Western plays (e.g. Shakespeare, Anton Chekhov, Samuel Beckett) or musicals (e.g. Phantom of the Opera, Les Miserables, The Lion King). Of course, they sometimes make their own productions as well. However, in most cases, they rely on existing dominant works.

In principle, the heteronomous principle gives dominance to established genres, artists, plays, and methods. The point is that, as Raymond Williams says, they were once emergent cultures: they have moved from subordinate to dominant positions, as the result of having gained economic capital through their reproduction. In Japan, for example, directors, such as Tadashi Suzuki, Hideki Noda, Makoto Sato, Kazuyoshi Kushida, originally from *shogekijo* (little theatre) or *angura engeki* (underground theatre), have become representatives of mainstream or commercial theatres.

In contrast, the autonomous principle is concerned with ‘avant-garde’ theatre. In Japan, this refers to little theatres, such as the Honda Theater, the Suzunari Theater, the Shimokitazawa Ekimae Theater, the Kinokuniya Hall, Waseda Shogekijo and others. It also refers to emergent, or *angura* theatre companies.

In principle, the autonomous principle gives dominance to those genres, artists, plays, and methods which challenge bourgeois theatres. Importantly, they subvert the

political and economic power of the dominant social class. *Shingeki* is a good example of this. The genre appeared as a new genre of theatre and challenged traditional Japanese theatres, especially kabuki theatre, in the early twentieth century. It is also worth noting that some works, such as Brecht, have both economic and symbolic value; however, the principle gives primary value to the subversive effect of the work. In speaking of contemporary Japanese theatre, critics often refer to Oriza Hirata's (1995) theory of Contemporary Colloquial Theater today. His theory has been dominant in the Japanese field of (contemporary) theatre. However, in terms of the autonomous principle, the value of his work is given to the point that he developed a new theory of Naturalist theatre (distinct from conventional Western theories of Naturalist theatre that a majority of Japanese directors used to follow) that is appropriate to Japanese people. In addition, the autonomous principle, too, gives value to genres of theatre that seeks for personal and social efficacy (e.g. community theatre, applied theatre, theatre of the oppressed, free theatre, drama therapy, drama in schools). They also challenge bourgeois theatres in a different way from little theatres and *angra* theatre.

Bourdieu (1993) explains that in the French context, the effects of these principles are as follows:

On one side, there are the big subsidized theatres...and the few small left-bank theatres..., which are risky undertakings both economically and culturally, always on the verge of bankruptcy, offering unconventional shows (as regards content and/or mise en scène) at relatively low prices to a young, 'intellectual' audience (students, intellectuals, teachers).

On the other side, there are the 'bourgeois' theatres, ordinary commercial

businesses whose concern for economic profitability forces them into extremely prudent cultural strategies, which take no risks and create none for their audiences, and offer shows that have already succeeded (adaptations of British and American plays, revivals of middle-brow ‘classics’) or have been newly written in accordance with tried and tested formulae. Their audience tends to be older, more ‘bourgeois’ (executives, the professions, business people), and is prepared to pay high prices for shows of pure entertainment whose conventions and staging correspond to an aesthetic that has not changed for a century. (p.84)

In the field of education, the heteronomous principle corresponds to collection codes. In England, this is associated with the National Curriculum and the Conservative Government (right). Indeed, we saw that Prime Minister Margaret Thatcher introduced the National Curriculum in 1989 and that Education Secretary Michal Gove, from the Conservative Party, in the present coalition government, has advocated the National Curriculum with strong classification and framing (see Chapter 1.2.2.). In Japan, the situation may be slightly different, in that not only the Liberal Democratic Government (relatively right) but also the Democratic Government (relatively left) advocated collection codes. In Japan, the government introduced the first Curriculum Guidelines in 1947 and has revised it seven times until today: 1951, 1961 (and 1962), 1971 (and 1972), 1980 (and 1981), 1992 (and 1993), 2002, 2011 (and 2012).³² Within these eight, the heteronomous principle is associated with the 1961, 1971, 1980, 1992, 2002, 2011 Curriculum Guidelines.

³² In Japan, the first draft of the Curriculum Guidelines for the elementary education was issued in 1947 and then the second draft in 1951. Based on them, the first official Curriculum Guidelines for elementary education ‘with legal force’ was issued in 1958 and executed in 1961. Since then, it has been revised in 1968 (and executed in 1971), 1977 (and executed in 1980), 1989 (and executed in 1992), 1998 (and executed in 2002) and 2008 (and executed in 2011). Similarly, the first draft of the Curriculum Guidelines for the junior high school education was published in 1951. The first official Curriculum Guidelines for the junior high school education ‘with legal force’ was then issued in 1958 and executed in 1962. Since then, it has been revised in 1969 (was executed in 1972), 1977 (was executed in 1981), 1989 (was executed in 1993), 1998 (was executed in 2002), and 2008 (was executed in 2012).

Within these six, the first five Curriculum Guidelines are issued and executed by the Liberal Democratic Government, whilst the 2011 Curriculum Guidelines is issued by the Liberal Democratic Government in 2008 and then is executed by the Democratic Government in 2011. Here, it may be worth noting that the Liberal Democratic Government has continued to hold power since 1955, except for the two periods between 1993 and 1996 and between 2009 and 2012. Thus, the 2011 Curriculum Guidelines may be exceptional, for the Democratic Government agreed to a collection code. However, I assume that we can generally argue that similarly to the heteronomous principle in the English field of education, the heteronomous principle in the Japanese field of education is associated with the Curriculum Guidelines (national curriculum) and the Liberal Democratic Government (a right-wing government).

In principle, this heteronomous principle stresses the contribution of drama to the economic development of the nation and to the maintenance, or preservation, of the National heritage. To do so, the principle gives value to drama as a discrete aesthetic subject, rather than a method of learning. This means that the government can check what knowledge of theatre students are learning at each stage, and can measure the degree of their mastery of the knowledge through the examination. Within the curriculum, drama has autonomy from other subjects as it is a discrete subject.³³

On the contrary, the autonomous principle corresponds to integrated codes. In Japan, this is associated with the 1947 and 1951 Curriculum Guidelines, issued and

³³ This autonomy differs from the one that Bourdieu mentions, because it is the autonomy that the curriculum provides.

executed in the period before the Liberal Democratic Party took power for the first time and in the period when the government were under the General Headquarters (GHQ).³⁴ In later sections and chapters, we will also see that the 2002 and 2011 Curriculum Guidelines also have elements of integrated codes within the framework of collection codes. In principle, the autonomous principle is not so interested in the economic and cultural development of the nation. Rather, the principle values drama as personal and social learning. It also attempts to challenge formal academic disciplines in a way of using drama as a liberal and humanistic encounter. Moreover, it seeks to distinguish the process of drama from the product of drama.

Thus, I assume that the subject position of drama corresponds to bourgeois theatre and collection codes; the method position corresponds to avant-garde theatre and integrated codes. Above all, attention must be given to the point that the move of the subject position of drama towards the dominant (or dominated) pole of the field of drama in schools indicates the move of bourgeois theatre towards the dominant (or dominated) pole of the field of theatre and the move of a collection code towards the dominant (or dominated) pole of the field of education; in the same way, the move of the method position towards the dominant (or dominated) pole of the field of drama in schools indicates the move of avant-garde theatre towards the dominant (or dominated) pole of the field of theatre and the move of an integrated code towards the dominant (or dominated) pole of the field of education. In the next part, I will examine these moves through the analysis of the development of education (not through the analysis of theatre, because the influence from education is much

³⁴ General Headquarters is known also as the Supreme Commander for the Allied Powers (SCAP). It ordered the Japanese government to remove nationalist and militarist ideology from its political system.

stronger than that from the field of theatre).

4.3.1. A Brief History of Education in Japan

This part looks at Japanese education in the twentieth and twenty-first centuries, because the Japanese field of drama in schools started to appear in the 1920s.

The first half of the twentieth century saw the considerable intervention of the Japanese government in education.³⁵ A prime example of this was *Kyoiku ni kansuru Chokugo* (the Imperial Rescript on Education), published by the Emperor of Japan in 1890, valid until 1947. This shows that the aim of education was to educate students to be subjects of the Emperor of Japan. Failure to defer to it resulted in official punishment. Elise K. Tipton's (2002) analyses it as follows (We will look at the content of the Rescript in the final chapter):

This greeting clearly defined the Japanese people as subjects of an absolute monarch rather than citizens in a democratic state, and references to 'Imperial Ancestors' called upon indigenous Shinto myths to legitimize this autocratic power. The Rescript declared Confucian values of loyalty, filial piety, moderation and benevolence for the sake of communal welfare to be the values of the nation, but besides the traditional emphasis on morality and learning there was added a modern emphasis on upholding the Constitution and the law, and on *being willing to sacrifice oneself for the nation-state*. (pp.60-61, my italics)

To create such people, the government prioritised subjects such as *Shushin* (Moral Education), *Kokugo* (Japanese Language), *Rekishi* (History) and *Chiri* (Geography).

³⁵ In Japan the government promulgated the Gakusei (Education Law) in 1872 and introduced its first modern school system.

Thus, the field of education had no autonomy from the field of power: the collection code was dominant in the field of education, and this gave no room for drama to be included in the curriculum.

However, the 1920s and 1930s also saw the emergence of progressive teachers. This originates in two movements: the Taisho Democracy, and the subsequent Taisho Liberal Education Movement.³⁶ In Taisho Democracy, new bourgeoisies created civil movements and attempted to democratise the government (Okano & Tsuchiya, 1999). For example, they called for the establishment of a party government and the introduction of universal suffrage. Similarly, in the Taisho Liberal Education Movement, the first progressive education movement in Japan, some educators turned their eyes to progressive education movements in Europe and increased their interest in child-centred education, whilst criticising Japanese education for being too didactic and narrow. Many of them founded their own private schools and applied the educational ideas of Western progressive educators to their work. Leading educators of this movement include Masataro Sawayanagi – a founder of Seijo Gakuen, Kuniyoshi Obara – a founder of Tamagawa Gakuen, Kishie Tezuka – a founder of Jiyugaoka Gakuen, Yonekichi Akai – a founder of Myojo Gakuen, Motoko Hani – a founder of Jiyu Gakuen, Noguchi Entaro – a founder of Ikebukuro Jido no Mura Shogakko, Choichi Higuchi – an advocate of *jigaku* (self-instruction) education, Noburu Katagami – an advocate of *bungei* (arts and literary) education, and Osada Arata – a follower of Pestalozzi.

One of important points concerning their work is that whilst the government

³⁶ The Taisho Liberal Education Movement is also described as the Taisho New Education Movement.

demanding the school would obey its educational policies, they created some space to carry out child-centred education within their own educational systems. Thus, the period saw that integrated codes appeared as an emergent position; they were, however, subordinate. Another important point is that they tended to promote the European type of progressive education. In other words, they stressed the individual rather than the group or society. We will see this second point in later chapters.

In 1947, the two years after the end of the Second World War, the government under the GHQ introduced *Kyoiku Kihon Ho* (the Fundamental Law of Education) and democratised education:

Education shall aim at the full development of personality, striving for the rearing of the people, sound in mind and body, who shall love truth and justice, esteem individual value, respect labor and have a deep sense of responsibility, and be imbued with the independent spirit, as builders of a peaceful state and society. (GHQ, 1948, p.109)

In the same year, the government introduced the first draft of the Curriculum Guidelines (MOE, 1947a). On the one hand, it placed Japanese Language, Social Studies, Mathematics, Science, Music, Physical Education and some other subjects as compulsory subjects. On the other hand, it advocated unit learning and experimental learning. In other words, within these subjects, the Curriculum Guidelines encouraged teachers to take a progressive approach. Thus, the government offered a curriculum with strong classification and weak framing. However, what is most important is the fact that this Curriculum Guidelines had ‘no’ legal force: schools were able to determine what, when and how they teach students.

Indeed, the Curriculum Guidelines writes that this is ‘a guide for teachers to inquire into ways to make use of [ideas for] a course of study’ (ibid, Introduction-1).³⁷ Thus, the period saw the field of education gaining in autonomy from the field of power: the collection code moved towards the dominated pole of education (because the Curriculum Guidelines had no legal force), whilst integrated codes moved towards the dominated pole of the field of education. In terms of drama in schools, this resulted in leading some teachers to introduce drama to their educational activities – e.g. drama and Japanese language (Saida, 1952), drama and *seikatsu tsuzurikata* (life essay-writing) (Tomita, 1958), drama and social studies (Higuchi, 1950; Hikabe, 1950),³⁸ and *seikatsu geki* (drama for life) (The Editorial Department of Kaneko-shobo, 1952). Thus, the method position of drama moved towards the dominant pole of the field of drama in school. The difference between the Taisho Liberal Education Movement and the 1947 and 1951 Curriculum Guidelines is that the latter promoted the American type of progressive education: they placed more emphasis on the group and society: ‘It is necessary for children, who live communally with others, to develop qualities and abilities vital to solve problems in life and improve the quality of life’ (MOE, 1951, Chapter 1-2).

In 1961, the Liberal Democratic Government executed the first official Curriculum Guidelines ‘with legal force’. Whilst imposing the compulsory subjects on all students in all state schools, the Curriculum Guidelines gave teachers instructions on what, when and how they should teach students. In other words, the

³⁷ The English translation of this line comes from Yoshiko Nozaki (2008, p.11).

³⁸ Sige Hikabe and Higuchi Sumio, teachers at Sakurada Elementary School in Tokyo, introduced a dramatic method called ‘gokko gakushu’ (make-believe learning) for Social Studies. It is a part of what they called ‘Sakurada Plan’ (see Chapter 10.3.1.1.).

government produced a curriculum with strong classification and framing. In principle, the Curriculum Guidelines placed greater emphasis on acquiring basic knowledge and skills, as well as accessing science and technical education. A reason for this is that the government was aware that the previous Curriculum Guidelines had failed the intellectual, or cognitive, development of the student. Another reason is that the Japanese government considered scientific and technological revolutions (starting from the Sputnik crisis) at the time as an urgent issue (MOE, 1958a, 1958b). Thus, the field of education lost autonomy from the field of power: a new collection code appeared and moved towards the dominant pole of the field of education, whilst existing integrated codes moved towards the dominated pole. In theory, the method position of drama became dominated, whilst the subject position of drama became dominant. However, in reality the subject position did not emerge, because (unlike English drama teachers such as David Hornbrook) no Japanese drama educator proposed an idea for the subject position of drama. Moreover, the strong classification of the Curriculum Guidelines did not allow drama to be one of compulsory subjects in the curriculum. Since the subject position did not emerge, the method position did not move towards the dominated pole of the field of drama in schools. Instead, it remained in the residual position.

The government has revised and executed new Curriculum Guidelines in 1971, 1980, 1992, 2002 and 2011 since then. In principle, all of them had strong classification and framing: they imposed the compulsory subjects on students, and tended to stress rote learning and the examination. This means that the field of education kept losing autonomy from the field of power: collection codes kept being

dominant in the field of education. However, it was also true that some of these new Curriculum Guidelines created space for integrated codes. For example, the 1992 Curriculum Guidelines started to advocate what critics later described as *yutori* (relaxed) education (MOE, 1989a, 1989b). In principle, the Curriculum Guidelines proposed to decrease the total number of school hours. This allowed teachers to introduce a wide range of activities, including drama, to the curriculum. However, in general, if not teachers at private schools or devotees of drama, they did not pay attention to drama because they were always busy to cover existing subjects.

In terms of the field of drama in schools, the 2002 Curriculum Guidelines was a turning point. Firstly, this Curriculum Guidelines cut thirty per cent of the curriculum and offered students more time to do their own things. Secondly, it newly introduced the subject 'Period for Integrated Studies' to the existing curriculum and encouraged teachers (or schools) to (1) develop the zest for living in the student, (2) carry out creative and cultural education and (3) teach a wide range of subjects in an integrated way (MEXT, 2008a, 2008b). In other words, the Curriculum Guidelines promoted integrated codes within the framework of the existing collection code, although the field of education still had no autonomy from the field of power, and the collection code was dominant. This is where some teachers considered that drama could be used to attain the aims of the subject (e.g. Japan Playwrights Association, 2007; Kimura, Minoda, Kanehira, & Morita, 2000; Kobayashi, et al., 2010; Nippon Gekisaku no Kai, 1999). Thus, although integrated codes were still dominated and the method position was residual, integrated codes and the method position became more 'recognised'. This condition has not changed until today although the

government executed a new Curriculum Guidelines in 2011, because no modification was made to the Period of Integrated Studies.

At the end of the previous section, I mentioned that the move of the subject position of drama towards the dominant (or dominated) pole of the field of drama in schools indicates the move of a collection code towards the dominant (or dominated) pole of the field of education. Similarly, the move of the method position of drama towards the the dominant (or dominated) pole of the field of drama in schools indicates the move of an integrated code towards the dominant (or dominated) pole of the field of education. This assumption is not wrong. However, it must be added that the Curriculum Guidelines executed since 1961 have not accepted the subject position of drama, because of their strong classification, i.e. because it has valued legally particular subject such as Japanese Language, Mathematics, and Social Studies, while having excluded other subjects, such as Drama. Yet at the same time, more recent Curriculum Guidelines, which include Period for Integrated Studies, allow integrated codes, and therefore the method position of drama, to coexist within the existing curriculum.

CHAPTER 5: THE FIELD OF DRAMA IN SCHOOLS 2

5.1. Introduction

Based on the three theories in the previous chapter, I now consider the Japanese field of drama in schools in this chapter. My basic argument here is that there are three positions of drama within Japanese schools: drama as part of the Japanese Language (referred to as the drama-as-Japanese-Language position), drama as a method of learning (referred to as the method position), and drama as creative and cultural education (referred to as the creative-and-cultural position).³⁹ In order to reveal the particularities of the Japanese fields, I will also refer to the English field of drama in schools briefly. This reminds Japanese drama teachers that there is another significant position in the English field: drama as an arts subject (referred to as the subject position). Within these positions, I consider that *hyogen* education corresponds to the method position.

5.2. The Japanese Field of Drama in Schools

5.2.1. The Place of Drama in the National Curriculum

According to the latest 2011 Curriculum Guidelines (MEXT, 2008a, 2008b), there is no such word as theatre or drama in the subject of Japanese Language. However, there is the line ‘act out a story’ in the section of first- and second-year

³⁹ These ‘subject’ position and ‘method’ position are the same terms used in the previous chapter.

reading within the subject. This confirms the drama-as-Japanese-Language position. There are also such words as ‘the ability to express’ in Social Studies, ‘play for expression’ in Physical Education and ‘dramatisation’ in *Seikatsu* (Life Environmental Studies), and these indicate the method position. Finally, as we will see later, there is room for the creative-and-cultural position in the Period of Integrated Studies, although there is no reference to drama in it.

The main reason why I see that there is no subject position in the Japanese field is that drama has never been introduced to the national curriculum, even as an optional subject at elementary and junior high school level.⁴⁰ But I must clarify two points, one of which is that I am speaking of ‘state’ schools here. This means that some ‘private’ schools have the subject ‘drama’ in their curriculum – most notably Seijo Elementary School, at which students in their third year and later take the subject of drama and present three dramatic performances through a year. The other point is that traditionally, there has been ‘*gakugei-kai*’ (school or arts festival) in Japanese schools.⁴¹ Usually, schools organise it once a year. Towards the festival, students in each class or grade create theatrical and musical performances together. On the day of the festival, they present their work to students and teachers in other classes or grades, or to their parents. The genre of drama in the festival is ‘*gakko-geki*’ (school drama)⁴² – teachers select a play (written for children) for their students from books and develop it into a dramatic performance. In a sense, this is the subject

⁴⁰ Indeed, drama has not been introduced to the national curriculum even as an optional subject at the high school level as well – except for some specialist or private schools, such as Osaka City Sakuyakonohana Senior High School, Kanagawa Prefectural Tsurumi Sogo High School, Kanto International Senior High School, Tokyo Metropolitan Senior High School of Fine Arts, Performing Arts and Classical Music, Hyogo Prefectural Takarazuka Kita Senior High School, and Wako Senior High School.

⁴¹ *Gakugei-kai* appeared originally around the 1900s (Sasaki, 2012).

⁴² This ‘*gakko-geki*’ is not exactly the same as that of Kuniyoshi Obara in that Obara’s ‘*gakko-geki*’ is based on his theory of *Zenjin* education (see 5.2.3.1.). The term ‘*gakko-geki*’ here is more general.

position because their ways of developing a piece are orthodox: teachers teach how to read a text and act in front of the audience (e.g. Omae, 2007). However, the intention of schools is not to teach students the knowledge and skills of theatre but to give them an opportunity to access personal and social learning, creative and cultural education or a special school life, distinct from ordinary school life in which students sit on chairs, look at blackboards and take notes most of the time. In this sense, I will argue that this is not the subject position.

Similarly, there has been '*geijutu kansho kyoshitsu*' (the arts appreciation class) in Japanese schools since 1950s (MESC, 1981b). Teachers invite a performing arts organisation to their schools and give students an opportunity to see a show – once a year on average. Since this is not compulsory, schools carry out the programme on their own judgement. After watching a show, teachers may ask their students to write their 'impression' (not their understanding) of it. It is possible to say that this has contributed to the development of the subject position, for the programme educates students to be good audiences with some understanding of arts. However, I will argue that this is questionable, because the aim of this programme is not so much to deepen knowledge of arts, but to access arts itself. Geidankyo (Japan Council of Performers' Organizations) writes that we should have such an aim that 'every child accesses performing arts at least once a year' because there are a number of students who have no access to arts (JCPO, 2010).

Why has drama failed to be included in the national curriculum? In his respect, Hiroyuki Tomita (1974) argues that this is because drama, by its very nature, cannot be systematised in order to produce the subject of drama (p.18). In other words, he

says that drama, by its very nature, cannot produce strong classification and framing (However, this is not true when we look at the English field of drama in schools).

Moreover, one may take into consideration the impact of Ryohei Okada's (1924) '*gakko-geki kinshi-rei*' (School Drama Ban) on the field. In 1924, Ryohei Okada, the then Minister of Education, issued the Ban and criticised schools drama by claiming that what students do in drama – children put on makeup, wore costumes and acted in front of people – is too far from the Japanese spirit of '*shitsujitu goken*' (simplicity and fortitude) (p.2). Takeo Fujikura (2004) analyses the government perspective of school drama at the time as follows:

...in Tubouchi's day, theatrical presentation was often associated with such notions as corruption and degradation by the government. Child drama, or school productions, often became the target of government censorship and the subject of public controversy. The only children's dramas allowed by the government at this time were didactic fairy tales by professional adult performers with themes in accordance with the national ideology. (p.110)

In terms of Bourdieu's theory of field, although the field of power at the time valued a collection code, this is when the field of power excluded the subject position from the field of drama in schools, or moved the subject position towards the most dominated pole of the field of drama in schools.

5.2.2. Relations between Different Positions of Drama

Now, we analyse the objective structure of the relations between different positions of drama. In the Japanese field of drama in schools, the Curriculum

Guidelines represents the field of power and determines positions of drama. According to the latest 2011 Curriculum Guidelines (MEXT, 2008a, 2008b), the drama-as-Japanese-Language position is most dominant in the field, because the subject of Japanese Language is 'statutory'. Meanwhile, the other positions are subordinate, because they are 'optional'.

I mentioned that there has been no subject position of drama. However, it may be worth assuming that in theory, the subject position, which produces a dramatic curriculum with the explicit selection of contents and the explicit framework of pedagogy, is more dominant than the method position and the creative-and-cultural position. This is because the Curriculum Guidelines that have been executed since 1961 are based on strong classification and framing, and aim to deliver nationally shared knowledge and values to students, and moreover, in doing so, develop national identity in them:

...the education system in Japan is carefully regulated by central government with the aim of providing an equal and comprehensive basis for learning. At the state schools attended by the vast majority of children, a standard form of Japanese language is expected, regardless of dialectal differences used at home, and the geography and history of Japan place local communities within a broad national context. Schools are thus an important source of shared knowledge and national identity, and throughout the compulsory period of education, quite a uniform understanding of the wider world. (Hendry, 2003, p.82)

The method position and the creative-and-cultural position are equivalent, because, whilst creating space for both positions in subjects, such as Social Studies, Living Environment Studies and Period for Integrated Studies, the Curriculum

Guidelines leaves it to teachers as to whether they actually introduce drama to these subjects.

5.2.3. Positions of Drama

5.2.3.1. Drama as a Method of Learning

The method position originates in the Taisho Liberal Arts Education Movement. The habitus of this position characterises the application of drama to other areas of the curriculum, rather than theatre studies. This means that the position values the personal and social benefits that students gain from ‘doing’ drama, rather than the mastery of skills and knowledge of theatre. The difference in the method position between the Japanese and English fields of drama in schools is that the method position in the Japanese field tends to adopt forms of drama that advocate self-expression rather than understanding.⁴³

Bourdieu explains that every position-taking is defined in relation to the ‘space of possibles’: a position cannot be fully explained without making reference to other positions. Despite the fact that there has been no subject position in the Japanese field, the method position seeks to distinguish itself from the subject position with the adjective ‘(en)geki-teki’ (theatrical/dramatic), distinct from the noun ‘(en)geki’ (theatre/drama): ‘geki-teki katsudo’ (dramatic activity), ‘geki-teki shuhou’ (dramatic method), ‘engeki-teki chi’ (dramatic knowledge) (Kobayashi, et al., 2010; Noro,

⁴³ There has been a tension between expression (Peter Slade and Brian Way) and understanding or reflection (Dorothy Heathcote and Gavin Bolton) within the Drama-in-Education tradition in England. Slade and Way did not so much refer to understanding or reflection in their work, although Heathcote (1984) argues that ‘[d]rama is about shattering the human experience into new understanding’ (p.122) or ‘without [reflection] there is no learning from the experience’ (p.209). In Japan, there has been long lack of attention to understanding and reflection until recently. Traditional Japanese drama teachers have claimed that expression is most important in drama (A. Okada, 1994; Tadashi, 2008; Takeuchi, 1989; Tomita, 1958). Perhaps, it is Yuriko Kobayashi and her colleagues’ book, *An Introduction to Drama in Education* (2010) that first speaks of reflection in the Japanese field of drama in schools (But, they do not stress it).

Hirata, Kawaguchi, & Hashimoto, 2012; Takao, 2000; Tomita, 1958; J. Watanabe, 2001). The position assumes that the ambiguity of the adjective blurs the identity of drama as a subject. To make a further distinction from the subject position, the method position proposes to create not a specialist of theatre, but a ‘human’ through drama (Aoe, 1953; Tomita, 1958), and also imports such special terminologies as ‘drama’, ‘method’ and ‘process’ from Western drama educations (Dazai & Yamada, 1998; A. Okada, 1985).

The method position appeared as an ‘emergent’ position during the Taisho Liberal Arts Education Movement in the 1920s and 1930s.⁴⁴ This includes Souzou Kurahashi (1911), Minoru Wada (1913), Goro Tsuchikawa (1918, 1925), Yukichi Koderu (1928). Central to this is Shoyo Tsubouchi’s ‘*jido-geki*’ (child drama) (1922) and Kuniyoshi Obara’s ‘*gakko-geki*’ (school drama) (1923). Both distinguished educational drama from artistic, popular and commercial theatres. However, while Tsubouchi (1923) criticised drama as art because it is primarily for the adult, Obara (1923) considered that drama as art has an educational value. Thus, the method position was not necessarily distanced from the subject position at this stage.

After the Second World War, the government, as noted, advocated an integrated code, and this caused the second progressive education movement. Consequently, the method position of drama became ‘dominant’. The period saw more obvious distance between the subject and the method positions. Central to this

⁴⁴ An increasing number of playwrights started to write plays for children and young people since the 1890s. Leading playwrights in the early twentieth century include Sazanami Iwaya (1891), Mantaro Kubota (1900) and Kaoru Osanai (1925). In general, it is stated that Japan’s first dramatic performance for children young people is Otojiro Kawakami and Sadayakko Kawakami’s ‘*otogi sibai*’ (fairy-tail drama) in 1903. Drama here means theatre for young audiences (TYA): they wrote drama written for young audiences and dramatized them. Although my study does not deal with TYA, it is worth noting that drama education emerged from these: they established an basic foundation for drama education (Minami, 2007).

is Nippon Engeki Kyoiku Renmei (Japan Drama Education Association) – Hiroyuki Tomita and Toshiharu Takeuchi in particular. They criticised ‘school drama’ for its tendency towards (1) the performance of play and (2) drama as a discrete arts subject (Tomita, 1949). Instead, they suggested viewing drama as an activity of ‘*karada to kotoba*’ (the body and words) and connect it to wider areas of education. Later, Naoya Ishihara (1989), one of members of the association, writes:

We, young teachers, considered that with the image of ‘school drama’ we would not be able to explain fully drama-education activity as ‘the expression of the body and words’ associated with wider areas of education. (p.45)

Instead of school drama, they referred directly to theatre. Tomita (1993[1958]) argued that their work was concerned with drama, not theatre:

There are two meanings in the term ‘drama education’. One is theatre education, which mainly aims at training to be specialists of theatre, or aims at the creation and appreciation of a dramatic performance itself... The other aims at the development of the person through the process of making or appreciating a dramatic performance... (pp.44-45)

There have also been influences from Creative Drama in the U.S.A. and Drama-in-Education (Salde and Way) in England. Educators, such as Sozaburo Ochiai (Ochiai, Nakayama, & Hishinuma, 1963; Ochiai & Sugou, 1955), Akira Okada (1985, 1994), Masayuki Sano (1981), imported their theories and methods and, referring to their definitions of drama, argued that drama differed from theatre. Akira Okada (1985), for example, often said that ‘the aim of theatre is

communication; that of drama is self-expression' (p.160), which originates in Brian Way's definition of drama. Importantly, in terms of the present study, this is where *hyogen* education originates.

The 1961 Curriculum Guidelines began to promote a collection code: the method position moved towards to the dominated pole of the field of drama in schools and became 'residual'. This continued for a while. However, integrated codes have become more valued, and subsequently, the method position has become more 'recognised' (not dominant) as a result of the emergence of the *Ikiru Chikara* (Zest for Living) of 1996⁴⁵ and especially the Period for Integrated Studies of 2002. The Curriculum Guidelines describes the aims of the Period for Integrated Studies (which include the aims of Zest for Living) as follows:

In the Period of Integrated Studies, taking into account the circumstances of the local community, school and pupils, each school should conduct educational activities that abound in ingenuity such as cross-synthetic studies, inquiry studies and studies based on pupils' interests and concerns.

In the Period of Integrated Studies, an instruction is given with the following aims: (1) To enable pupils to foster the qualities and abilities to find their own tasks, to learn and think on their own, to make proactive decisions, and to solve problems better; and (2) To enable pupils to acquire the habits of studying and thinking and to cultivate their commitment to problem solving and inquiry activities in a proactive, creative and cooperative manner, eventually making them think in their

⁴⁵ The Central Council for Education defines zest for living as 'qualities and abilities to be able to find the issues on their own, learn by themselves, think for themselves, make decisions independently, take action, and find better solutions to problems no matter how society changes; to have an abundance of human qualities, maintaining self discipline, harmony with others, and care and compassion for others; and to have strength and health to live a hearty life' (CCE, 1996, p.20).

own way about life. (MOE, 1998a, Chapter 1-4; 1998b, Chapter 1-3)⁴⁶

Teachers have found space for drama from these aims, and have redefined drama in terms of them. As Yuriko Kobayashi et al. (2010) writes:

Keywords are ‘activity and experience’, ‘problem-solving’ and the ‘zest for living’. It may be appropriate to say that the ‘techniques’ of drama have being introduced [to the classroom], as...there is no such subject called drama in Japan. An increasing interest in drama today shows that there is a greater expectation for drama not only as a mere means of improving the quality of the lesson but also as a means of solving serious issues in the classroom and also making learning active again for the future. (p.127)

Their emphasis on the ‘techniques’ of drama draws a further distinction between the two positions. An important observation here is that they are not interested in the subject position, and this has become a tacit agreement among them. However, in the English field of drama in schools, post-Heathcote teachers, as Neelands (2000) and O’Toole (2009a) show, have modified theories and methods of Drama-in-Education in order to adjust them to the subject position: e.g. ‘process drama’ (O’Neill, 1995; O’Toole, 1992) and ‘conventions approach’ (Neelands & Goode, 1990).

5.2.3.2. Drama as part of Japanese Language

The habitus of this position characterises drama as an integral part of Japanese. The position gives value to the contribution of drama to the development of language and literacy skills, and to the heritage of dramatic literature: thus, drama is an

⁴⁶ The qualities, abilities and habits mentioned here correspond to what is called as the zest for living.

essentially verbal and literary art. Importantly, there has been always the tension between drama as an educational method (the method position) and the study and performance of play (the subject position) within the position. In the Japanese field of drama in schools, however, (unlike the English fields) the position tends to place more emphasis on the former. In addition, the position is both ‘conservative’ and ‘radical’: it deals with traditional dramatic literature – notably Junji Kinoshita’s *Yuzuru* (Twilight Crane), while using drama to help students understand the social construction of language and the politics of representations, and in doing so help them understand themselves and their relationships with the world (Fukuda, 2005; Hirata & Kitagawa, 2008).

Takeshi Inoue is an editor of government-designated textbooks who worked in the Ministry of Education. Since he had some understanding of the Taisho Liberal Education Movement of his time, he introduced four plays to his 1933 and then ten plays to his 1944 edited textbooks.⁴⁷ This is when the position appeared to be an ‘emergent’ position. He primarily encouraged teachers to use them to develop (1) national sentiment and (2) reading, writing and especially speaking skills. In his guideline for *Hagoromo* (Heavenly Kimono),⁴⁸ he wrote:

[*Hagoromo*] is a legend loved by many Japanese people... This material...engages children with the fantasy of our legend, the beauty of landscapes, the absolute purity of humanity, and the flavour of a harmonious whole, and in doing so, develops national sentiment. (MOE,

⁴⁷ Inoue’s 1933 edited textbook is *Shogaku Kokugo Dokuho*n (Elementary School Reader for the National Language). It is also called as *Sakura Dokuho*n (Cheery Blossom Reader). His 1941 edited textbooks are *Yomikata* (How to Read) and *Shotouka Kokugo* (the National Language for the Elementary School). They are also called *Asahi Dokuho*n (Morning Sun Readers). Some of them were not originally plays: novels, folktales or myths. Therefore, he rewrote them and transformed them into the form of drama.

⁴⁸ *Hagoromo* is a play which Inoue adapted from the legend.

1941, p.145-6)

In dialogic parts, the teacher directs children to project the fisherman and the heavenly being⁴⁹ on the lines. However, children should not speak in the way [kabuki] actors speak; they should speak in their own ways which are natural...⁵⁰ We correct their pronunciations, teach them words and phrases, and ensure their understanding of the story together with their reading, speaking and writing. (ibid, p.149)

He mentions that the aim was not to put the play on the stage but to ‘speak theatrically as an exercise for speaking’ (ibid, p.152). Thus, he created the tension between play as educational method and play as the study and performance of the play, whilst prioritising the former.

The 1947, 1951 and barely 1961 Curriculum Guidelines encouraged teachers of Japanese Language to read, write, do or see drama for the development of speaking, listening, reading and writing skills. The position became more ‘dominant’ during the period because the 1947 and 1951 Curriculum Guidelines regarded Japanese Language as ‘necessary’ and the 1961 Curriculum Guidelines with legal force recognised it as ‘statutory’. The 1951 Curriculum Guidelines described the value of drama as follows:

The teaching of Japanese Language is, so to speak, to develop the following skills through the four linguistic activities of listening, speaking, reading and writing:

3. To be able to read frequently and write without difficulty:

(2) Read newspapers, magazines, books and others, and also look at and listen to picture-story shows, movies, plays and radios and others.

⁴⁹ The fisherman and the heavenly being are characters in *Hagoromo*.

⁵⁰ Here, Inoue rejects the way of speaking that Kabuki actors uses.

4. Enrich child's linguistic activities through the followings:

(4) Drama scripts, radio scripts, scenarios, invocations, verse dramas, noh plays, kyogen [noh farces], and others. (MOE, 1947b, Chapter 1-2)

The same Curriculum Guidelines promoted theatre studies at the upper elementary level as well. However, it demanded that teachers always relate it to the development of speaking, listening, reading and writing skills (see MOE, 1947b, Chapter 3-1-2). For this reason, Tomita (1993[1958]) claimed that the Curriculum Guidelines 'unnaturally seeks to restrict drama to the learning of Japanese Language' (p.83) and in doing so neglects the study and performance of play.

The 1961 and later Curriculum Guidelines, as noted, moved the collection code towards the dominant pole of the field of education. Consequently, the term 'drama' was removed from the Japanese Language section within the Curriculum Guidelines, especially since the 1971 Curriculum Guidelines. The result was that it became increasingly difficult for teachers to deal with drama in the Japanese Language class.

A turning point came when Sanseido Publishing, a textbook publisher, invited Oriza Hirata, a theatre director, to the development of new Japanese Language textbooks in the late 1990s. Hirata wrote a two-page play with its teaching material. In 2002, the publisher published new textbooks containing Hirata's play, and drama has been taken into consideration among those schools adopting the textbooks.⁵¹ This is when the drama-as-Japanese-Language position reappeared as an 'emergent' position in the field of drama in schools. Hirata explains that the aim of this material is to understand different forms of language:

⁵¹ This means that drama has been still neglected in many schools.

Even though you feel that some languages are similar, you receive very different impressions from them, from the language used in the case that you talk to your friend and from the language used in the case that you talk to a person new to you. You may also find it difficult to speak these languages with awareness of the difference. One of the aims of classroom drama is to realise various forms of language and feel their richness. (Hirata, 2002, p.168)

Since he is an artist, he stresses the importance of developing the play into a performance. He also attempts to develop communication skills in this process (Hirata & Kitagawa, 2008; Hirata & Rengyo, 2009). However, to explore different forms of language, he gives primary value to drama as an educational method in this material.

5.2.3.3. Drama as Creative and Cultural Education

The habitus of this position characterises in- and out-of-school drama: to work with professional artists, the position either invites professional artists to schools or takes students to local theatres. The position is also associated with extra-curricular clubs and performances, youth theatre, visiting artists, etc. In principle, the position is concerned with both subject and method positions: artists may introduce the knowledge and skills of theatre or use dramatic techniques to develop students' personal and social skills or explore social issues. However, the main aim is to extend the national curriculum and offer students creative and cultural education.

In terms of its position-taking, we may observe that the position stresses theatre 'by, for and with' young people: young people attend a wide range of

theatrical activities.⁵² A key figure of this is a '*jitsuenka*' (practitioner), a professional artist who works in the field of theatre (JCPO, 2001), and students learn directly from them how they work in reality. Unlike teaching artists in England, they are not necessarily educators with understanding of the curriculum and pedagogical skills.

The position originates in the Period for Integrated Studies. This is when the position appeared as an 'emergent' position. The Period for Integrated Studies, as noted, calls for cross-synthetic studies, inquiry studies and studies based on students' interests and concerns. It also attempts to develop the zest for living in the student. However, more importantly, it states:

In teaching the Period for Integrated Studies, the following should be taken into consideration:

(4) Effort should be made to utilize school libraries, to cooperate with other schools, to coordinate with social educational facilities such as public halls, libraries and museums as well as with social education-related organizations, and to actively utilize teaching materials and learning environments in the local community. (MOE, 1998a, 1998b)

Consequently, artists have come to visit schools to offer their own drama activities (e.g. ST Spot Yokohama, 2009), and the tension between in- and out-of-school drama has emerged.

In 2009, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) under the Democratic Government set up the Council for the Promotion of Communication Education and sent professional artists to schools in order to

⁵² Broadly speaking, theatre 'by' young people means 'youth theatre' – young people create and present dramatic performances. Theatre 'for' young people means 'theatre for young audiences' (TYA) – young people watch a show created by professional actors. And theatre 'with' young people means 'drama education' – drama teachers and students work together in the classroom.

primarily develop the ability to communicate, and secondarily to access creative and cultural education:

By letting children, who are leaders of the next-generation culture, watch great shows of touring theatre companies, access great performing arts through their participation in practical training and workshops which cultural and arts organisations provide and access collaborations with these organisations; or by letting children attend lectures, presentations, practical training of leading artists..., we develop children's ability to produce ideas and their ability for communication, as well as creating future artists and enhancing their ability to appreciate the arts. (MEXT, 2011a)

As with the Period for Integrated Studies, this Communication Education programme has strengthened the tension between in- and out-of-school drama by sending artists to schools and making students work with them (see MEXT, 2010).

5.3. The English Field of Drama in Schools

I shall now look at the English field of drama in schools and compare the Japanese field of drama in schools with it. However, I will not provide a full account of positions of drama in the English field of drama in schools, as other people have done it already.

According to Neelands (2000), there have been three positions in the English field of drama in schools: drama as part of English (referred to as the drama-as-English position), drama as an arts subject (referred to as the subject position), and drama as a method of learning (referred to as the method position). In addition, I will argue that there has been a new position since Tony Blair's Labour

Government called for creative and cultural education: drama as creative and cultural education (referred to as the creative-and-cultural position).

Neelands (2000) explains the method position as follows:

This position represents the Drama-in-Education tradition by stressing drama's efficacious use as a means of learning in other areas of the curriculum, rather than emphasising the study of the medium itself. The immanent experience of an improvised drama that takes some aspect of another curriculum subject or an issue that is relevant to students' interests is valued above the study of dramatic traditions and stage craft... This position claims that the personal and social benefits that students gain from 'doing' drama are too important to be restricted to a single subject identity or to the production and reception of orthodox genres of 'theatre'. (p.78)

According to Neelands, this position originates in the Drama-in-Education tradition (Slade, Way, Heathcote and Bolton). It then divided itself into two sub-positions as a result of the emergence of the National Curriculum (the collection code) and the subject position of drama in the late 1980s. One of them has connected the tradition to the leftist ideology of the Standing Conference of Young People's Theatre within the Theatre-in-Education movement. The other has realigned the tradition within the field of theatre. In other words, in order to create some room for the subject position, the latter has made modifications to the existing Drama-in-Education methods – e.g. 'process drama' and 'conventions approach'.

Neelands (2000a) explains the subject position as follows:

This position represents the 'Theatre Studies' tradition in stressing an educational model of theatre as the performance and appreciation of

dramatic literature and an emphasis on the crafts of actor, director and critical reception. This position places an emphasis on the centrality of the playwright and the study of texts, even though it aligns itself with the other arts rather than with English. (p.79)

The subject position stresses the difference of ‘aesthetic value’ between subject and method, product and process and theatre and drama, and assumes that ‘subject is more valuable than method, product more valuable than process, and “theatre” more valuable than “drama”’ (ibid). However, Neelands argues that these differences have resulted in producing a reductive definition of theatre (ibid).

Three projects have contributed to the development of this position. One is the Gulbenkian Foundation report, *The Arts in Schools* (GF, 1982). Another is David Hornbrook (1989), while the third is Peter Abbs (1994). All of them distance the subject position from the method position in different ways. I will explore this position more carefully in the final chapter.

Neelands (2000) explains the drama-as-English positions as follows:

The distinctive characteristic of this position is that drama is an integral part of English rather than a subject in its own right, or a subject within the generic grouping of arts subjects. It is valued for its contribution to the development of language and literacy skills, and for its heritage of dramatic literature. In this position, drama is an essentially verbal and literary art. (p.83)

One of the origins of this position is Caldwell Cook (1917). Cook created tensions between play as an educational method and the study and performance of plays – therefore, the tension between the subject and method positions – within the subject

of English. Another origin is the post-Dartmouth Conference ‘personal-growth’ (or liberal-progressive) position in the field of English (Dixon, 1975).⁵³ And the other origin is the National Curriculum.

The final position is the creative-and-cultural position. This position characterises in- and out-of-school drama: to work with professional artists, the position either invites professional artists to the school or takes students to local theatres. It is also associated with extra-curricular clubs and performances, youth theatre, amateur drama, theatre in education and visiting artists, local and national theatre outreach participating as audience to live theatre, vocational training and others. The position is concerned with both subject and method positions: artists may teach dramatic knowledge and skills or use dramatic techniques to develop students’ personal and social skills or explore social issues. However, the main aim is to extend the formal curriculum and provide creative and cultural education. Students develop their creativity or learn about cultural heritages through drama.

The position stresses theatre ‘by, for and with’ young people. This means that the traditional distinctions between ‘theatre and drama’, ‘subject and method’ and ‘product and process’ in the field of drama in schools disappear here: the position offers a more inclusive view of theatre. Specialists from different fields of theatre, drama and education, work together in order to deliver creative and cultural education to students and develop their quality of life. The Drama and Theatre Manifesto, developed by specialists in different sectors together, states that:

⁵³ John O’Toole (2009) writes that ‘in the 1960s came a swift and major change within and around English and language teaching in England... There was a strong progressivist philosophy underlying this change, and a move away from the concentration on the mechanics of language and literal comprehension so pilloried by Caldwell Cook’ (p. 55).

Making drama and experiencing theatre is part of being human. It spans our histories and cultures and is a vital and treasured part of our lives. Through creative exploration in drama and theatre, aesthetic experiences and the making of shared meanings, we learn to lead passionate and compassionate lives. (Adamson, et al., 2010, p.1)

A key to this position is the need to be a ‘teaching artist’ who not only present her artistic work but also work with a variety of people, including students, and who have both artistic and pedagogical skills (O’Neill, 2004).⁵⁴

This position originates in the NACCCE report *All Our Futures: Creativity, Culture and Education*. It is based on the government assumption that there is ‘the urgent need to unlock the potential of every young person’ for ‘Britain’s economic prosperity and social cohesion’ (NACCCE, 1999, p.5). In essence, to solve this issue, the NACCCE proposed creative and cultural education that takes place both in and out of schools:

This report argues that a national strategy for creative and cultural education is essential to that process. We put the case for developing creative and cultural education; we consider what is involved; we look at current provision and assess the opportunities and obstacles; and we set out a national strategy... (ibid)

⁵⁴ Cecily O’Neill (2004) more precisely defines the role and skills of teaching artists as follows: ‘Teaching artists understand the possibilities and potentialities of their materials and are able to animate these materials. They use language that is inviting, exploratory, and speculative. They generate contexts in which failure is not relevant. They raise interesting questions and promote different perspectives. They elicit participants’ contributions and cope with unpredictable responses. They suspend judgment and recover quickly from setbacks. They demonstrate their commitment to and excitement about the work. They embrace ambiguity and complexity and are never afraid not to know the answer. Validating participants’ experience and promoting each individual’s skills and self-esteem requires considerable interpersonal skill and sensitivity. The teaching artist has to recognize the needs and interest of the individual while promoting and supporting the work of the whole group’. Similarly, Neelands (2009a) defines the actors of the Royal Shakespeare Company as follows: ‘This unique development of an ensemble of actors who perform to the highest standards as well as developing the skills to teach and engage young people in theatre heralds a new age for actors, combining their artistry with an active commitment to the artistic and social communities they belong to’ (p.1).

Partnerships between schools and outside organisations and individuals are essential to the kinds of educational development we are advocating. They are not additional luxuries. Such partnerships enrich and extend the experiences of young people and support teaching and training. In both ways they can help directly to raise standards of achievement. (ibid, p.138)

Traditionally, there have been always out-of-school arts activities, including drama activities, at the local school level (Jackson, 1980; O'Toole, 1976). It was, however, this report that first led the government to recognise the value of out-of-school arts activities in relation to the National Curriculum. Thus, the report has created the official tension between in- and out-of-school dramas. To put these into practice, the government, then, launched its Creative Partnerships in 2002, though first priority is given to creative education rather than cultural education:

Creativity should be at the heart of education, with every child entitled to explore and develop a creative skill with the best possible local teaching and professional support' (DCMS, 2001, p.14).

I have also identified that *Every Child Matters* of 2003, *Youth Matters* of 2005 and the Drama and Theatre Manifesto have contributed to the development of this position. However, I will skip these, as this is not a study on the English field of drama in schools.⁵⁵

⁵⁵ Both *Every Child Matters* of 2003 and *Youth Matters* of 2005 considered that the school must give a full support to every student under the following five aims: be healthy; stay safe; enjoy and achieve; make a positive contribution; and achieve economic well-being (DfES, 2003). To do so, *Every Child Matters* promised to offer 'full service extended schools which are open beyond school hours to provide breakfast clubs and after-school clubs and childcare' (ibid, p.7). In particular, the paper justified in- and out-of-school activities in terms of creating a safe healthy community: 'A consistent theme of consultations with children and young people is the importance of having communities where there is 'somewhere safe to go and something to do'. This not only provides recreational activity for children and young people, but helps build the fabric of communities and increases young people's skills, confidence and self-esteem... The Government intends to widen access to a range of structured and unstructured, supervised and unsupervised, activities' (ibid, p.32).

In contrast, *Youth Matters* stressed that attendance at a variety of activities makes a positive impact on

5.4. Basic Tensions

In Japan, the subject position is invisible at the national-curriculum level. However, it is worth hypothesising that there is still an invisible tension between the subject and method positions, and this tension creates the following subsequent tensions.

- Cultural induction versus Personal and Social Learning

The subject position attempts to induct young people into the cultural heritage of the traditional Japanese theatre (e.g. noh theatre, kabuki theatre, etc.) or the Japanese Modern Drama (e.g. Mishima Yukio, Hisashi Inoue, Oriza Hirata, etc.).⁵⁶ In contrast, the method position aims to develop students' personal and social skills or understanding (e.g. Dazai, 2000; Fukuda, 2005; Green, 2003; Green & Owens, 2010; Kobayashi, et al., 2010; A. Okada, 1994; Takao, 2006; Takeuchi, 1989; J. Watanabe, 2007).

outcomes in later life: 'Taking part in sports, constructive activities in clubs, groups or classes and volunteering during the teenage years has a positive impact on outcomes in later life: increasing educational attainment; reducing offending and smoking; and reducing the likelihood of depression. There is also evidence that involvement in positive activities helps prevent teenagers from being drawn into anti-social behaviour and crime. Wider activities can also help to broaden young people's horizons, developing their understanding of other cultures and religions and key issues such as sustainable development' (SSES, 2005, p.25-26).

This creative-and-cultural movement, then, brought specialists together from the different sectors of theatre, the arts, and education in order to develop ways of working together (Evans & Swain, 2009b). In 2010, the eleven organisations published the Drama and Theatre Manifesto together: 'The Manifesto recognizes a common sense of purpose and a shared belief in the contribution drama and theatre makes to the quality of children's lives in school and beyond. It is a call to action to young people, parents, teachers and theatre practitioners to unify their efforts and ensure that young people have access to drama and theatre' (Adamson, et al., 2010, p.1).

The important point is the manifesto makes connections between 'drama *and* theatre', 'school *and* beyond' or 'young people, parents, teachers *and* theatre practitioners'. Students can have a wide range of educational experiences with a wide range of people. The organisations include Equity, National Association of Youth Theatres (NAYT), National Council for Drama Training (NCDT), National Operatic and Dramatic Association (NODA), Royal Shakespeare Company (RSC), Theatre for Young Audiences (TYA) England, National Association of Teachers of Drama (NATD), National Drama (ND) and Theatre Education Forum (TEF), Action for Children's Arts (ACA) and National Skills Academy for Creative & Cultural Skills (NSA-CCSkills).

⁵⁶ In addition to Japanese traditional theatres and Modern Drama, Japanese drama teachers in the subject position may often teach Western classics (e.g. Shakespeare, ancient Greek plays, etc.) and Western Modern Drama (e.g. Samuel Beckett, Anton Chekhov, Arthur Miller, etc.) as well.

- Engeki versus Engeki-teki

The subject position is associated with the noun ‘(en)geki’ (theatre/drama) and the English term ‘theatre’; the method position is associated with the adjective ‘(en)geki-teki’ (theatrical/dramatic) and English term ‘drama’. Engeki indicates different sorts of public performances and productions. In contrast, engeki-teki suggests (often improvisational) forms of drama with almost no sense of a ‘performance’ or ‘production’ (e.g. Kobayashi, et al., 2010; Koike, 1990; A. Okada, 1985; Tomita, 1958).

- Product versus Process

The subject position gives value to the final stage of making a dramatic performance. In contrast, the method position gives value to the process of making a dramatic performance (e.g. A. Okada, 1994) – although it is also true that some Japanese drama teachers in the method position have been aware of the importance of valuing both product and process for the past fifteen years (e.g. Dazai & Yamada, 1998; Tadashi, Fukuda, Iwakawa, Hirai, & Sasaki, 2007; J. Watanabe, 2007). In other words, the method position emphasises ‘the engagement in the activity itself’ (Fleming, 2003, p. 14).

- Form versus Content

In principle, form and content in drama are related to each other: ‘Form comes about only through the formalization of a particular content and a precise signified’ (Pavis, 1998, p.153). In the field of drama in schools, however, the subject position values

form because without form, we cannot produce a product and we cannot contribute to the economic development of the nation and the maintenance of the national heritage. In contrast, the method position values the content of drama: in other words, what actors (students) create with different dramatic forms: characters, scenes, places, tensions, relations, atmospheres, and ultimately ‘meanings’ in theatre.

In England, there may have been other tensions – e.g. ‘measurable outcome versus immeasurable outcome’, ‘class/exam versus beyond the curriculum’, ‘direction versus autonomy’, and ‘reception versus production’ (in my conversation with Neelands). However, in Japan these four tensions mentioned above have been obvious.

5.5. Conclusion

Thus far, we have noted that there have been three positions in the Japanese fields of drama in schools: drama as part of Japanese Language, drama as a method of learning, and drama as creative and cultural education. Invisibly, there has been drama as an arts subject, too, as the method position cannot define itself without the subject position. In relation to Chapter 2, we may see *hyogen* education as belonging to the method position. Above all, the most fundamental positions in the fields of drama in schools are the subject and method positions.

Using the theoretical perspectives of Bourdieu and Bernstein as heuristics, I have demonstrated that each of the subject and method positions corresponds to a particular genre of theatre, educational codes and most importantly, social class: the

subject position corresponds to bourgeois theatres (e.g. the National Noh Theatre), collection codes (e.g. post-1961 Curriculum Guidelines) and the middle-class (political) ideology (e.g. the Liberal Democratic Party)⁵⁷; the method position corresponds to avant-garde theatre (e.g. the Honda Theatre) and integrated codes (e.g. the 1947 and the 1951 Curriculum Guidelines) and the dominated-class (political) ideology. In addition, the division between the subject and method positions at least creates the four basic tensions in Japan: cultural induction versus personal and social learning, (en)geki versus (en)geki-teki, product versus process, and form versus content.

Each of the subject and method positions has advantages and disadvantages. The subject position allows students to be specialists in theatre, but has a risk of isolating them from other people and limiting their personal and social development, as it disassociates the knowledge and skills of the theatre from other areas of knowledge and skills, and the everyday lives of the students. In the subject position, students familiarise themselves with particular theatrical traditions (for Japanese students, this indicates traditional Japanese theatres including noh theatre, kyogen theatre and kabuki theatres, and the Japanese Modern Drama), but they may not have a good knowledge of the avant-garde theatre and alternative or other types of theatre, such as community theatre, applied theatre, theatre of the oppressed, free theatre, drama therapy, and drama in schools. Moreover, the subject position imposes bourgeois ideology and consciousness on students; the method position, meanwhile, imposes working-class ideology and consciousness on them. Therefore, it is

⁵⁷ A further research will be needed to see to what extent the Liberal Democratic Party consists of middle class today.

important for us to find a way of filling the gap between subject and method positions. All these suggest that *hyogen* education must take the subject position into greater consideration.

There are differences between the Japanese and English fields of drama in schools. Firstly, one of the major differences between them is that there has been no subject position in the Japanese field. This is because drama has never been an official subject in the Japanese national curriculum and because, unlike secondary schools in England, no secondary school in Japan has introduced drama to their curriculum even as an optional subject. Secondly, there is a tension between the subject and method positions in the drama-as-English position of England. However, the drama-as-Japanese-Language position of Japan has tended to neglect the subject position. Thirdly, with the emergence of the National Curriculum, the method position of England has redefined itself by realigning the Drama-in-Education tradition within the field of theatre. However, in Japan no one has attempted to do so because there has been no subject position in the Japanese field of drama in schools. Consequently, the method position of Japan has still kept rejecting the subject position. Fourthly, the creative-and-cultural position of England stresses creative and cultural learning, since it originates in the NACCCE report *All Our Futures* (NACCCE, 1999) and the green paper *Culture and Creativity* (DCMS, 2001). In contrast, the creative-and-cultural position of Japan stresses the zest for learning and communication skills, since it originates in the 2002 Curriculum Guidelines and the 2009 Council for the Promotion of Communication Education.

What, then, can Japanese drama teachers learn from these differences? Firstly,

it is important for them to identify the reason why the Japanese field cannot establish the strong subject position and the reason why the Curriculum Guidelines of Japan cannot put drama into the national curriculum. Secondly, the drama-as-Japanese-Language position has tended to neglect the study and performance of play. It is too easy to say that the study and performance of play are not important in the Japanese Language class because the Curriculum Guidelines says so. But it may be worth thinking about the value of the study and performance of play in the Japanese Language class. Thirdly, the method position does not take the subject position into consideration. However, if we value the subject position, it may be worth reorganising the method position in relation to the subject position. Fourthly, the creative-and-cultural position of England stresses creative and cultural education, whilst that of Japan stresses the zest for living and communication skills. Are they essentially the same or not? I will explore some of these questions in the following chapters.

CHAPTER 6: JAPANESE DRAMA TEACHERS TODAY 1

6.1. Introduction

Chapter 6 and 7 explore the second question: How, and for what purposes do Japanese drama teachers use drama today? Although we noted in Chapter 5 that there are three different positions of drama in Japanese schools, we do not know how exactly those drama teachers in the positions use drama and work with young people today. Therefore, I shall explore these points in greater depth in the next two chapters. To do so, I have prepared the following two questions:

1. How did those drama teachers who are working today become drama teachers?
2. How do they work with students?

There are no qualified drama teachers in Japan. However, there are many potential drama teachers. Since I could not visit all of them, I selected eleven drama teachers for my study. I visited nine of them during the period between 2010 and 2012.

6.2. Methodology

Overall, I analyse the work of the eleven drama teachers through their publications. However, a survey is also conducted. Both methods are necessary, for some of the drama teachers have written less about their work – therefore, I needed a survey. Meanwhile, one declined my request for an interview and another gave me a

short amount of time for the interview – therefore, I needed their publications.

6.2.1. Survey

A key methodology of this second study is the survey. The general definition of the survey is ‘a form of planned data collection for the purposes of explaining or answering questions’ (Mallick & Verma, 1999, p.32-33). In this methodology, researchers collect information from people, more precisely a sample population, and ‘describe, compare, or explain their knowledge, attitudes, and behavior’ (Fink, 2002, p.1). It ‘may involve the collection of both qualitative and quantitative data’ (D. E. Gray, 2004, p.406). Its aim is to ‘discover things about [a] sample population as it is at the time’ (ibid, 116) and ‘understand the characteristics of [the] population’ (Johnson & Christensen, 2008, p.222) through the discoveries. This methodology is attractive because of:

...its appeal to generalizability or universality within given parameters, its ability to make statements which are supported by large data banks and its ability to establish the degree of confidence which can be placed a set of findings. (Cohen, Manion, & Morrison, 2007, p.207)

The survey ‘may vary in [its] levels of complexity from those that provide simple frequency counts to those that present relational analysis’ (ibid). A distinctive characteristic of this method is that it ‘[gathers] data at a particular point in time’ (Cohen, et al., 2007, p.205), although the data in the survey ‘may...include subjects’ recollections of the past or expectations for the future’ (Mallick & Verma, 1999, p.116). It also has the ‘intention of describing the nature of existing conditions, or

identifying standards against which existing conditions can be compared, or determining the relationship that exist between specific events' (Cohen, et al., 2007, p.205). The limitation is, however, that the survey methodology 'rel[ies] on individuals' *self-reports* of their knowledge, attitudes, or behaviours' (Mertens, 2010, p.173, his *italics*). Since it does not involve direct observation of behaviour, researchers run the risk of obtaining invalid data that demonstrate that what people report differs from what they actually feel, think or do. In my study, I carried out a survey on the premise that what the drama teachers in my survey said was all true: what they say and what they do in practice are the same.

6.2.2. Descriptive Survey

According to David E. Gray (2004), there are two types of survey: 'descriptive' and 'analytical'. The difference is that the former aims to 'measure the characteristics of a particular population, either at a fixed point in time, or comparatively over time' and to 'measure *what* occurred, rather than *why*' (p.100, his *italics*), whilst the latter aims to 'test a theory in the field, their main purpose being to explore and text associations between variables' (p.102). In these two, this study adopts the former because my aim here is not so much to test my theory, but to understand the overall characteristics of selected drama teachers. Gray adds that descriptive surveys are often undertaken to 'identify the scale and nature of the social problem', or to 'ascertain attitudes, values and opinions' and that 'good description is the basis of sound theory' (ibid). Above all, this study adopts a 'simple descriptive survey', 'a one-shot survey for the purpose of describing the characteristics of a simple at one

point in time' (Mertens, 2010, p.177). It is not necessary for me to visit the drama teachers repeatedly. My intention in this survey is to gather information about something they already know, rather than observing how they change their ideas at different points in a period.

6.3. Data Collection Methods

6.3.1. Interview

The interview is a key data collection method of this survey. Some define the interview as a (direct or purposeful) 'conversation' (Gillham, 2000; Powney & Watts, 1984) in which one person asks questions to another person(s). Others defines it as a (direct) 'interaction' (Walter R Borg, Gall, & Gall, 1993; McMillan & Schumacher, 1989), in which 'two or more people are brought into direct contact' (Brenner, Brown, & Canter, 1985, p.3). Its purpose is to 'gather information by means of administering the same set of questions in a consistent way to all selected respondents' (Frey & Oishi, 1995, p.1). The interview consists of three elements: 'the interviewer', 'the interviewee' and 'the context of the interview' (Mallick & Verma, 1999, p.122). Without the context, the interview will be a mere conversation. The role of the interviewer is to 'ask questions, record answers and try and keep the interview session interesting and worthwhile for the interviewees' (ibid). The interviewees, meanwhile, 'speak in their own words' (Gall, Borg, & Gall, 1996, p.289). Since the interview deals with a part of a target population, the interviewees are presumably regarded as 'representative of the population of interest, or target population' (Frey & Oishi, 1995, p.1). Although both questionnaire and interview

prepare questions, the latter is ‘essentially vocal questionnaires’ in that it ‘consist[s] of oral questions by the interviewer and oral responses by the research participants’ (Gall, et al., 1996, p.289).

Since there are different types of interviews, the following sections specify the types of interviews I adopted for this survey.

6.3.2. Face-to-Face Interview

The first interview method I adopted for this survey is the ‘face-to-face’, or in-person, interview: the interviewer goes to see an interviewee in person (Cohen, et al., 2007; Gillham, 2005). According to Cohen et al. (2007), the advantages of this method is as follows: firstly, the interviewer wishes to address complex issues or sensitive questions; secondly, a natural context might yield greater accuracy; thirdly, the deeper and self-generated answers are sought; fourthly, issues requiring probing, deep reflection and, thereby, a longer time is sought; fifthly, greater equality of power between interviewer and respondent is sought; sixthly, older, second language speakers and hearing-impaired respondents are being interviewed; and seventhly, marginalized respondents are being sought (p.381). In principle, I visited the drama teachers for some of these reasons, but there was a cultural reason as well. In Japan, people are particular about manners. We must be polite to our superiors: when we ask our superior to do something, it is better for us to visit her directly (often with a gift) and show her our effort. If we do not show such an effort, she may refuse our request because she feels that we are impolite.

6.3.3. Email Interview

The second interview method I adopted is the 'email' interview: the interviewer asks question to an interviewee without meeting her in person (Gillham, 2005). It is also described as a 'distance' interview (ibid). This survey has adopted the email interview mainly for two reasons. One is that some of the drama teachers in my survey gave me only a short amount of time for an interview. The other is that I wished to ask some additional questions to some of them after the interview. According to Sarah Lowndes (2005), there are the three applications of the email interview: firstly, we use the method 'when the respondent is too busy to meet or lives in another city or country'; secondly, we use it 'when it is the preferred opinion of an interviewee who is reluctant to participate in a face-to-face or telephone interview'; and thirdly, we use it when we 'clarify minor factual details' such as an individual's date of birth or occupation (pp.107-8). I used the email interview for the first and third reasons. The method is useful, but I avoided relying on it as much as possible because, as Bill Gillham (2005) points out, '[d]ealing with very personal topics via an e-mail interview will probably lead to caution on the part of the respondent, and a lack of cues about sensitive elements for the interviewer to be aware of' (p.5).

6.3.4. One-on-One Interview

The third interview method I adopted is the 'one-on-one' interview: the interviewer meets the only one person in an interview or to send the only one person an email (Powney & Watts, 1987). The advantage of the method is that 'they are

easier to manage; issues can be kept relatively confidential; analysis is more straightforward in that only one person's set of responses are gathered at any one time' (ibid). Another advantage is that they are 'useful for asking sensitive questions and enabling interviewees to ask questions or provide comments that go beyond the initial questions' (Creswell, 2008, p.396). I have adopted the one-on-one interview for these reasons. Moreover, I did so because the drama teachers in my survey have developed their theories of drama in schools alone, although they may work with their colleagues in practice.

6.3.5. Semi-Structured Interview

The fourth interview method I adopted is the semi-structured interview. According to Bill Gillham (2005), the term 'semi-structure' suggests that: (1) the same questions are asked of all those involved; (2) the kind and form of questions go through a process of development to ensure their topic focus; (3) to ensure equivalent coverage (with an eye to the subsequent comparative analysis) interviewees are prompted by supplementary questions if they haven't dealt spontaneously with one of the sub-areas of interest; and (4) approximately equivalent interview time is allowed in each case (p.70). He insists that the method is more important than any other interview methods 'because of its flexibility balanced by structured, and the quality of the data so obtained' (ibid). In contrast, David E. Gray (2004) mentions that the semi-structured interview is 'vital when a phenomenological approach is being taken where the objective is to explore subjective meanings that respondents ascribe to concepts or events' (p.217). Such probing, he says, 'may also allow for the

diversion of the interview into new pathways which, while not originally considered as part of the interview, help towards meeting the research objectives' (ibid).

In the semi-structured interview, the interviewer has a prepared list of topics or questions to be covered, but 'may vary [them] from one interview to the next' (Welman, Kruger, & Mitchell, 2005, p.166): that is, the interviewer may not deal with all of questions in each interview; may change the order of questions; may ask additional questions as new issues arises; and may depart from the structure to ask these addition questions (D. E. Gray, 2004; Grix, 2004; Roberts & Copping, 2008). From the point of view of the interviewee, this means that 'the interviewee has a great deal of leeway in how to replay' (Bryman, 2008, p.438). These factors allow the interviewer to draw 'individual responses' (McMillan & Schumacher, 1989, p.267) and 'more detailed responses' (D. E. Gray, 2004, p.214) from the interviewee and look at 'a depth of feeling' (Opie, 2004, p.118). The key point to note here is that the semi-structured interview is 'an open-ended question but it is fairly specific in its intent' (McMillan & Schumacher, 1989, p.267). Another point is that 'the emphasis must be on how the interviewee frames and understands issues and events – that is, what the interviewee views as important in explaining and understanding events, patterns and forms of behaviour' (Bryman, 2008, p.438). What we have to be aware of is that 'there is...the possibility of researcher bias creeping in' because '[t]he relationship between the questions asked and the conclusions drawn are no longer straightforward' (Opie, 2004, p.118). For this reason, 'one has to accept that no matter how well thought out you think a question might be, it may have a different meaning for, and so result in a different answer from, the interviewee than the one

you intended' (ibid). In my interviews, there is a structure, formed with the two main questions and the six sub-questions. However, in order to uncover the lives and work of the drama teachers more deeply, I often broke the structure and added extra questions. Thus, whilst following my list of questions in my interviews, I often improvised them.

6.3.6. Unstructured Interview: Life History

The final interview method I adopted is life history. This is because I asked the drama teachers not only about their work, but also their backgrounds.

The life history, or life story, is one of different types of unstructured, informal or non-directive interview (Bryman, 2001; Cohen, et al., 2007; Hitchcock & Hughes, 1995). Researchers often adopt the unstructured interview to 'explore an issue or topic in depth' (D. E. Gray, 2004, p.217). Instead of preparing a list of questions in advance, they prepare 'a random list of concepts or loose questions, which he or she converts into spontaneous questions during the interview' (Grix, 2004, p.128). In the unstructured interview, priority is given more to the interviewee than the interviewer: 'the respondents are allowed to talk freely around the subject' (D. E. Gray, 2004, p.217) during the interview. Life history reflects these characteristics.

Life history is defined from three perspectives. From the first perspective, it may be defined as a 'story', 'narrative' or 'narrative story' about the life of a person (Creswell, 2008; Hitchcock & Hughes, 1995). From the second perspective, it may be defined as the study of one's life experience – 'the study of the life experience of individuals from the perspective of how these individuals interpret and understand

the world around them' (Gall, et al., 1996, p.604). From the third perspective, it may be defined as a case study/history – a 'particular kind of case study where the "case" studied is an individual person and the intention is to tell the story of a person's life' (Robson, 2011, p.151) or 'the case history of one person, where the person is the centre' (Bertaux & Delcroix, 2000, p.73). In this method, researchers 'glean information on the entire biography of each respondent' (Bryman, 2008, p.296) and 'build up a mosaic-like picture of the individual and the events and people surrounding them' (Hitchcock & Hughes, 1995, p.186). The purpose of this method is to 'provide an enormously detailed and substantiated account of one person's "history" with reference to some specific personal characteristic or series of events they have experienced' (Hakim, 2000, p.63). Therefore, the method uncovers 'a lot... about that person, about the childhood experiences which have influenced them, and the historical events and cultural contexts which have further shaped what this person has become over the years' (Greig & Taylor, 1999, p.135). It can further 'uncover key turning points in [her life] and to find out about [her] experiences' (Bryman, 2008, p.53). In this way, the method enables researchers to 'explore [her] social processes over time and adds historical depth to subsequent analysis' (Hitchcock & Hughes, 1995, p.186). Importantly, life history 'facilitates a deeper appreciation of an individual's experience of the past, living with the present, and a means of facing and challenging the future' (ibid). Meanwhile, it 'facilitates the reconstruction and interpretation of subjectively meaningful features and critical episodes in an individual's life' (ibid).

In my survey, I gave the drama teachers sub-questions such as 'How did you

know about drama education?’ Life history is effective in case where one cannot answer such a question in a word and where one needs to explain one’s experiences before the event.

6.3.7. Sample Strategy

In the survey, there are two kinds of sample strategy: ‘probability’ and ‘non-probability’ sampling (Berg, 2000; Cohen, et al., 2007; Lewin, 2005; Scott & Usher, 2011). In the former ‘the chances of members of the wider population being selected for the sample are known’, whereas in the latter ‘the chances of members of the wider population being selected for the sample are unknown’ (Cohen, et al., 2007, p.110). This means that in the former, ‘every member of the wider population has an equal chance of being included in the sample’, whereas in the latter, ‘some members of the wider population definitely will be excluded and others definitely included’ (ibid). In these two, this survey has adopted non-probability sampling, especially purposive sampling.

6.3.8. Purposive Sampling

In purposive sampling, researchers ‘can identify participants who are likely to provide data that are detailed and relevant to the research question’ (Jupp, 2006, p.245). In developing a purposive sample, they ‘use their special knowledge or expertise about some group to select subjects who represent this population’ (Berg, 2000, p.32). This means that ‘researchers handpick the cases to be included in the sample on the basis of their judgement of their typicality or possession of the

particular characteristics being sought' (Cohen, et al., 2007, pp.114-115). In this way, researchers 'build up a sample that is satisfactory to their specific needs' (ibid, p. 115). A major disadvantage in purposive sampling is 'the lack of wide generalizability' (Berg, 2000, p.32): the method 'does not pretend to represent the wider population; it is deliberately and unashamedly selective and biased' (Cohen, et al., 2007, p.115). However, even so, the method is attractive, in that it allows the researcher to access 'knowledgeable people' and 'acquire in-depth information from those who are in a position to give it' (ibid).

The reason why I adopted non-probability sampling and purposive sampling is that I was aware that I would not be able to collect data fairly from various and different drama teachers in Japan. In England, many schools, especially secondary schools, teach drama as a subject (Neelands, 2008). Therefore, we know which schools we should visit in order to meet 'qualified' drama teachers. However, in Japan, we do not know where we can see drama teachers, because drama is not included in the curriculum and there is no 'qualified' drama teacher at both elementary and junior high schools. The only possible way for us to find drama teachers was therefore to find those who described themselves as drama teachers through their lectures, workshops and publications.

Another reason is that I considered that I should focus on leading drama teachers. The 2000s saw the rapid development of the Japanese field of drama in schools due to the introduction of the Period of Integrated Studies (and the Communication Education programme). Firstly, existing drama teachers have become more visible: Hisao Dazai, Yuriko Kobayashi, and Mitsuo Fukuda, for

example, started their careers as drama teachers before the introduction of the subject. However, they were not recognised, as drama was not included in the national curriculum. Secondly, a new generation of drama teachers has appeared: Jun Watanabe, Takashi Takao, Noboru Takayama, Takahiro Watanabe have become drama teachers because of their recognitions of the rapid development of the Japanese field of drama in schools. They considered that drama may be an effective tool in improving learning, especially through their meetings with Western drama teachers. Thirdly, these existing and emergent drama teachers have started to speak of drama more in public and to influence other drama teachers. For this reason, I decided to visit particular drama teachers, rather than general drama teachers randomly.

6.3.9. Who Are Leading Drama Teachers?

This survey collected data from ‘leading’ Japanese drama teachers. First of all, I will explain who is ‘not’ included in my survey. I am aware that there are many ‘potential’ drama teachers in Japan. Some approach the field of drama in schools from the field of theatre. For example, the Japan Playwrights Association (2007) has sent to schools such professional artists as Shoji Kogami, Youji Aoi, Ai Nagai, Shuntaro Tanigawa, Kei Ogura and Eriko Watanabe. Above all, Shinohara Kumiko (2004) has constantly visited schools and written plays with students. The Council for the Promotion of Communication Education has also sent schools a large number of different types of artists – not only theatre directors, actors and playwrights but also painters, sculptors, photographers, singers, musicians, etc. (MEXT, 2010).

Regional theatres, such as ST Spot Yokohama (2009), have done the same. However, I have excluded these artists, because I knew that I would not be able to visit a large number of drama teachers for my interviews because I am usually in England. Another reason is that I wished to deal with people in the field of education, rather than that of theatre. This is based on my assumption that educators consider more deeply how we should develop the child than artists. I have DVD teaching material in which a professional actor opens the mouth of a pupil forcefully with his hands in order to develop her ability to express herself. Is this a good education? For these reasons, I have avoided ‘ordinary’ artists here, except those artists who are deeply involved in the field of education (e.g. Oriza Hirata).

Many drama teachers in the field of education work as a member of staff in an extra-curricular drama club in their schools. However, their aim is often to organise theatrical productions, because of the policies of national or regional drama contests (e.g. the Kanto Junior High School Drama Contest). Since these contests only accept a completed dramatic piece, rather than an incomplete one, there has been a tacit agreement among the staff that drama is about producing a performance. In my survey, I do not deal with this type of drama teachers, either, as I want to see more different types of drama teachers.

Western drama teachers have visited Japan to teach drama for the past decade – e.g. Jonothan Neelands, Helen Nicholson, Philip Taylor, Kate Beales and many others. Above all, Kenneth Taylor and Allan Owens have gone to Japan almost every year. In addition, there are Japanese drama teachers who live in other countries and sometimes visit Japan to teach drama. These include Naomi Green (England), Naoko

Araki-Metcalf (Australia), Ken Mizusawa (China), Noro Hiroko (Canada) and finally myself.⁵⁸ I exclude these people from my survey, as I want to reveal the particularities of the Japanese model of drama in schools.

I then developed the following guidelines to specify the identity of leading drama teachers:

Leading Japanese drama teachers here mean those who:

- Teach drama at elementary or junior high school, or teach drama education at university;
- Write about theories of drama in schools in their essays, theses or book constantly;
- Have appeared repeatedly in Japanese drama education magazines (especially *Engeki to Kyoiku*);
- Are recommended by other leading drama teachers.

Based on these guidelines, I selected the following eleven drama teachers:

- Mitsuo Fukuda (part-time lecturer, Saitama University)
- Yoshiaki Tadashi (director of the Dramacation Spread Center)
- Naoki Yamamoto (associate professor, Ariake College of Education and the Arts)
- Hisao Dazai (professor, Tamagawa University)
- Oriza Hirata (director, playwright, and professor, Osaka University)
- Yuriko Kobayashi (professor, Tokyo City University)
- Jun Watanabe (professor, Nihon University)
- Noboru Takayama (part-time lecturer, Chubu University, Nihon University, etc.)

⁵⁸ Naomi Green lives in England and work with Allan Owens. Naoko Araki-Metcalf lived in Australia and taught English at Deakin University – In 2013, she has moved to Japan. She uses drama as a method for English as a Second Language (ESL). Ken Mizusawa lived in Singapore and taught English in Singapore's National Institute of Education. Similarly to Araki-Metcalf, he uses drama as a method for ESL. Noro Hiroko lives in Canada and teaches Japanese language and cultures in the University of Victoria. She uses drama as a method to teach the Japanese language. It may be worth noting that there are Japanese PhD candidates of drama education in other countries: Kentaro Miyamoto and Yuko Kawashima, both of which study at the University of Toronto.

- Takahiro Watanabe (associate professor, Tezukayama University)
- Takashi Takao (associate professor, Tokyo Gakugei University)
- Yasuhiro Kumagai (professor, Nihon University)

I considered these people to be important because, although most of them are members of teaching staff at university, they have made a great contribution to the development of the field of drama in schools in the sense that they have constantly promoted their own theories of drama in schools.

Finally, there were two drama teachers I could not see due to their schedules and personal reasons: Dazai and Kobayashi. I collected all their data from their publications, as I still consider their work to be important in the sense that they have worked in this field for more than twenty years.

6.3.10. Interview Schedule – Main and Sub-Questions

Colin Robson (2002) mentions that it is necessary for a researcher to check her interview schedule. According to him, the interview schedule, for example, covers what the interviewer says by way of introduction; introductions to particular questions, or groups of questions; the questions (word for word); the range or set of possible answers (sometimes referred to as ‘prompts’); response codes; possible ‘skips’ in sequence (e.g. where a ‘yes’ answer is followed by a particular question, a ‘no’ answer by a ‘skip’ to a different questions); closing comments; and reminders to the interviewer about procedure (ibid, p.251). Here, I wish to clarify my questions in particular. At the beginning of this chapter, I introduced two questions:

1. How did those drama teachers who are working today become drama

teachers?

2. How do they work with the students?

I modified these questions as follows, in order to adjust them to actual interviews. I also added sub-questions to clarify each of the questions:

1. How did you become a drama teacher?
 - a. How did you know about drama education?
 - b. What drives you to use drama in your lesson?
 - c. Where did you receive your initial training?
2. How do you work with the students?
 - a. What is the aim(s) of your drama?
 - b. Do we need to teach drama as a subject?
 - c. How do you realise your aim(s)?

6.3.11. Recording Tools and Methods

I introduced two recording methods to my interviews in order to avoid missing important data: note-taking and voice-recording. Whilst taking notes with a pen and picking up the points of arguments, I recorded all conversations with an IC recorder during the interviews. Later, I transcribed my interviews from the recorder.

6.3.12. Some Ethical Considerations

All researchers must take some time to weigh up the ethical considerations if they collect data from people. In the first place, they must understand that ‘[t]he conduct of research with humans has the potential for creating a great deal of physical and psychological harm’ (Johnson & Christensen, 2008, p.105). Therefore, they must find ways to avoid it. This means that they need to discuss the ‘risk of

exposure' with a participant (Brandell & Varkas, 2010, p.403) and in doing so, protect her 'privacy', 'confidentiality' and, if necessary, 'anonymity' (Bryman, 2008; Cohen, et al., 2007; D. E. Gray, 2004; Johnson & Christensen, 2008; Mertens, 2010). The careless exposure of data on a participant may place them into a difficult situation. This is based on the premise that 'the dignity of human participants is respected, and is not abused or violated in the search for knowledge, scientific progress, or, more mundanely, for career advancement' (Wassenaar, 2006, p.77).

In my survey, the following points were taken into account. Firstly, I explained to all my interviewers the aim of my survey and the reason why I needed to have interviews with them. Therefore, they knew in what context and how their interviews would be used. Secondly, some of the drama teachers rejected my request for my interview. In this case, as Colin Robson (2002) suggests, I accepted their rejections and used their publications. Thirdly, I tried to answer every question as my duty when my interviewers asked me questions. It is possible for the researcher to ignore such questions. However, I felt that it was not fair to them if they could not derive some advantages from the researcher. For this reason, I also showed my knowledge and shared my ideas with them at the end of the interview session. Fourthly, I asked my interviewees if I could use a voice recorder. A voice recorder is a powerful tool, but runs the risk of recording interviewee's negative or ironic comments unexpectedly because it records all conversations. Fifthly, I asked my interviewees whether they needed a copy of the transcription of my interview. This meant that they could check the content of our conversations. Sixthly, I also let my interviewees know which lines I quoted from the interview. If they did not like the lines, I have

replaced them with other lines. Seventhly, I took a short break during the interview session if necessary. A reason for this is that some of the teachers whom I visited really liked talking, and explained their background and experiences for more than three or four hours. In this case, I asked them whether they needed a break. Eighthly, I stopped my interview session if I felt that I was making the interviewee worried.

6.4. Data Analysis Methods

The data analysis methods in this survey included transcription, translation and content analysis with coding. Transcription allowed me to understand the content of my interviews more precisely. Translation was necessary because I had interviews with Japanese drama teachers and am writing the thesis in English. Content analysis reveals the nature of their work.

6.4.1. Transcription

Transcription is ‘the process of transforming qualitative research data...into typed text’, and this means ‘transferring data from a less usable to a more usable form’ (Johnson & Christensen, 2008, p.534). The underpinning rationale for this method is that a transcription is essentially ‘frozen’: that is, it is ‘decontextualized, abstracted from time and space, from the dynamics of the situation, from live form, and from the social, interactive, dynamic and fluid dimensions of their sources’ (Cohen, et al., 2007, p.367). The second point is that the data on transcripts are ‘already interpreted data’ (ibid). For example, one may write some words in italics when transcribing a sentence from data. This already reflects one’s idea of how one

wishes to understand the sentence. It is far from the original. In this sense, transcription is ‘selective’ transformation (ibid). Importantly, this stresses the fact that transcribed data contain prejudices or bias (ibid). The third point is that transcribing research data is ‘interactive’: such a process ‘engages the reader in the process of deep listening, analysis, and interpretation’ (Hesse-Biber & Leavy, 2006, p.347). Thus, transcription is ‘not a passive act’ (ibid).

The researcher does not need to transcribe all data: they can do a ‘short cut’ (Gillham, 2000, p.61) as it is ‘a very time-consuming task’ (Robson, 2011, p.478). However, this has ‘the potential for massive data loss, distortion and the reduction of complexity (Cohen, et al., 2007, p.365): they may ‘lose some of their meaning and significance’ and end up with many ‘disconnected statements’ (Gillham, 2000, p.61). In contrast, the full transcription distances researchers from having such risks and ‘familiarises [them] with the data’ (Robson, 2011, p.478). In my survey, to avoid the risks as much as possible, I adopted the latter approach: I transcribed all data of the interviews in Japanese, selected particular sentences that were relevant to my questions, and then translated them into English.

6.4.2. Translation

Translation indicates ‘the transfer of the meaning of a text (which may be a word or book) from one language to another for a new readership’ (Newmark, 1996, p.5). According to Roman Jakobson (1959), there are three concepts of translation: (1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of signs of other signs of the same language; (2) Interlingual translation or

translation proper is an interpretation of verbal signs by means of signs of some other language; and (3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal systems (ibid, p.223, his *italics*). The translation I discuss here is interlingual translation: from Japanese to English.

One of major debates in translation is the ‘literal’ versus ‘free’ translation debate.⁵⁹ The distinction is as follows:

Literal translation is in essence concerned with the level of words, i.e. a word is the unit of translation. A narrow interpretation of literal translation conceives it as the one-by-one rendering of individual ST [source text] words into a TL [target language]. This, however, usually turns out to be unfeasible... A more broad definition of literal translation describes it as the close adherence to the surface structures of the ST message both in terms of semantics and syntax. (Munday, 2009, p.204)

In contrast,

In translation literature, free translation is treated as a broad category comprising virtually any type of translation that is not faithful to the original, hence defining it depends on what individual scholars understand by it. A general definition of free translation conceives it as a strategy which is more concerned with creating TT [target text] that sounds natural in the TL [target language] than with conforming to ST [source text] elements and structures. In contrast to literal translation, free translation tends to go beyond the word level, which means that the unit of translation can be a phrase, clause, sentence or even a larger unit. (ibid, p.167)

Primarily, this survey adopts the former. However, there is the risk of

⁵⁹ This originates in Cicero and St Jerome’s ‘word-for-word’ versus ‘sense-for-sense’ debates (see Cicero, 1997; Jerome, 1997).

misunderstanding the meaning of a word when using this method. This is based on the premise that every language is associated with its social, historical and cultural contexts (Bassnett & Lefevere, 1990). Therefore, I adopted free translation as well. Jean-Paul Vinay and Darbelnet Jean ([1958] 1995) describe such a mixed method as ‘oblique translation’, allowing a translator to apply the free translation method when the literal translation is not possible.

6.4.3. Content Analysis and Coding

Context analysis took place after my transcription and translation. It is ‘the systematic, objective, quantitative analysis of message characteristics’ (Neuendorf, 2002, p.1). Its aim is to ‘take a verbal, nonquantitative document and transform it into quantitative data’ (Bailey, 1994, p.304). Its subject can be written materials (e.g. books and documents), creative productions (e.g. musical compositions, works of art, and photographs) and others (Walter R. Borg & Gall, 1983; Robson, 2011). In principle, this survey uses written texts, but they can be divided into two types: publications (e.g. books, booklets, academic papers, handouts), and the transcriptions I developed from my interviews.

In content analysis, the researcher carries out ‘coding’. In essence, coding data ‘reduces the information...into a manageable form and helps [her] to better understand and communicate [her] findings’ (Henning, Stone, & Kelly, 2009, p.103). In practice, the researcher develops ‘a coding or classification system’ (Walter R. Borg & Gall, 1983, p.517), in which she divides the content of her transcribed data under certain concepts or categories. These concepts ‘depend upon the aims of [her]

research and theoretical interest' (May, 1993, p.105). In other words, even if dealing with the same transcribed data, researchers may develop different concepts if their aims and interests are different. Coding includes 'raising questions and giving provisional answers (hypotheses) about categories and about the relations' (Strauss, 1987, p.20-21). The researcher can add, remove, change and create these hypotheses in order to make them decisive, and these hypotheses are central to coding in that they will eventually lead the researcher to outcomes and conclusions. For this reason, Krippendorff (1980) defines content analysis as 'a technique for making replicable and valid inferences from data to their context' (p.21). John E. Henning et al. (2009) argue that the researcher has to 'consider the data from multiple perspectives' in order to avoid the risk of producing general outcomes and conclusions, and to do so, suggest three approaches: (1) Examine the data to find comparisons and contrasts; (2) Combine and recombine the data in different patterns; (3) Frame and reframe the data through difficult conceptual or theoretical perspectives (p.104-105). In my study, to avoid producing general outcomes, I often refer to the English model of drama in schools and examine my findings with its characteristics, particularities and issues.

6.4.4. The Process of Content Analysis and Coding

I have followed Louis Cohen et al.'s (2007) process of analysing data. According to them, there are eleven steps: (1) Define the research questions to be addressed by the content analysis; (2) Define the population from which unites of text are to be sampled; (3) Define the sample to be included; (4) Define the content of the generation of the document; (5) Define the unites of analysis; (6) Decide the

codes to be used in the analysis; (7) Construct the categories for analysis; (8) Conduct the coding and categorising of the data; (9) Conduct the data analysis; (10) Summarizing; and (11) Making speculative inferences (pp.476-483). However, for me, the most useful part of their explanation is their example (ibid, pp. 483-487) in which they divide the process of content analysis into six stages.

According to Louis Cohen et al., at the preliminary stage, a researcher extracts main points from transcribed data in a way of writing summary sentences. She then removes those summary sentences irrelevant to the questions she has sets up, or integrates into one those summary sentences that are similar. While polishing the summary sentences in this way, the researcher puts all data together into a single data set for analysis.

In the first stage, the researcher divides summary sentences into different genres and gives them 'code' words (i.e. concepts). In their example of an interview, the aim of which is to explore the stresses of the teachers in the workplace, Cohen et al. develop such code words as 'CAUSE', 'NATURE', 'HANDLING' and 'OUTCOMES'. For example, they give the code word 'NATURE' to the summary sentence 'The vicious circle of stress induces sleep irregularity which, in turn, induces stress'. Similarly, they give the code word 'CAUSE' to another sentence 'Stress comes through handling troublesome students'.

In the second stage, the researcher generates headings from the codes words and divides all the summary sentences under the headings. In their example, Cohen et al. generate such headings as 'causes of stress', 'nature of stress', 'handling stress' and 'outcomes of stress', from CAUSE, NATURE, HANDLING, OUTCOMES, and

divide the summary sentences under these four headings.

In the third stage, the researcher identifies topics and frequencies from summary sentences within each of the headings. It is these frequencies that make research quantitative. In their example, Cohen et al., for example, generate such topics as ‘things out of one’s control’ and ‘compromising oneself or one’s professional standards and integrity’ from the summary sentences within the heading of ‘cause of stress’. They also give two marks to the former and three marks to the latter in order to explain their frequencies, because two of the summary sentences are about ‘things out of one’s control’ and because three of the summary sentences are about ‘compromising oneself or one’s professional standards and integrity’.

In the fourth stage, the researcher compares the topics and divides them into groups according to their characteristics. She gives a sub-heading to each of the groups. After this, the researcher counts the number of topics in each of the sub-headings and identifies which topic is most or least in it. In their example, Cohen et al. develop such sub-headings as ‘personal factors’, ‘interpersonal factors’, ‘management’ and ‘professional matters’ from those topics within the heading of ‘causes of stress’. They then identify the fact that the main cause of stress is personal factors and ‘professional matters’ within the four causes.

In the final stage, the researcher makes critical comments on the outcomes of the analysis. In their example, Cohen et al., for example, concludes that there are four kinds of stress in the stress of teachers, and that the causes of stress are more rooted in personal factors rather than any others.

In principle, this survey followed the above structure, but makes two

modifications. Firstly, at the preliminary stage, I mixed the summary sentences of my data with key quotations extracted from the publications of the eleven drama teachers, because some data was still missing (because there were drama teachers I could not see). Secondly, at the third stage, I neglected frequencies, because I add extra data (i.e. quotations) to the original data (i.e. interviews). Frequencies in this survey are incorrect, in that I can change frequencies as I like, by using these quotations.

6.4.5. Coding System

I developed the following coding system. Items except the questions suggest inferences, whilst square brackets indicate codes. As for the question ‘How Do You Realise Your Aim(s)?’ I have given an individual account of each of the drama teachers, because there were no analogies between them.

- 1. How did you become a drama teacher?**
 - a. How did you know about drama education?**
 - Through a specialist [specialist-1]
 - Through a book [book]
 - Through the third person [the third person 1]
 - They did not realise what they were doing was drama education [no realisation]
 - The third person asked them to do drama education [third person 2]
 - b. What drives you to use drama in your lesson?**
 - They became sceptical of conventional learning [sceptical]
 - A recommendation from their bosses [boss]
 - They wanted to change themselves [change]
 - The third person asked them to do drama education [third person 3]
 - They thought that students had less opportunity to do drama [less opportunity]
 - c. Where did you receive your initial training?**
 - Directly from a specialist [specialist-2]

- Through the lectures and workshops of arts or educational organisations [organisation]
- In other country [abroad]
- No training [no training]

2. How do you work with the students?

a. What is the aim(s) of your drama?

- To make learning experimental and constructive [experimental and constructive learning]
- To teach the language [language]
- To change the mindset of the student [mindset]
- To improve the learning environment [environment]
- To develop the ability for expression and/or communication [expression and communication]
- It is not the teacher but students who decide aims [personal interest]
- To teach theatrical cultures [culture]

b. Do we need to teach drama as a subject?

- Yes [yes]
- We may introduce drama to the curriculum [may]
- No choice. We need to follow the Curriculum Guidelines No [no choice]
- You can decide it. [your choice]

c. How do you realise your aim?

*Note: as for this question, we have to analyse each work

6.5. Reliability and Validity

It is important for the researcher to ensure that her research is both reliable and valid. Reliability ‘refers to the stability or consistency of measurements; that is whether or not the same results would be achieved if the test or measure was applied repeatedly’ (Lewin, 2005, p.216). In my survey, reliability suggests that the drama teachers in my survey will give me the same answers, even if I ask them the same questions again. In my survey, instead of carrying out the second interviews, I checked the reliability of their answers with their writings: some drama teacher made the same statement as those in their writings, although it is true that I carried out

interviews because there was missing information in their writings.

In contrast, validity ‘refers to whether or not the measurement collects the data required to answer the research question’ (ibid). In other words, it is concerned with ‘[t]he extent to which conclusions drawn from research provide an accurate description of what happened or a correct explanation of what happens and why’ (Jupp, 2006, p.311). As for validity, Cohen et al. (2007) add that:

It is impossible for research to be 100 per cent valid... Quantitative research possesses a measure of standard error which is inbuilt and which has to be acknowledged. In qualitative data the subjectivity of respondents, their opinions, attitudes and perspectives together contribute to a degree of bias. Validity, then, should be seen as a matter of degree rather than as an absolute state... (p.133)

My survey is based on purposive sampling: I may gain different results if I change my samples. Indeed, although the next chapter will demonstrate that I have identified that the Japanese drama teachers use drama for seven purposes today, we may, too, realise that the position of drama as a method of learning second language acquisition is missing from my survey as a result of excluding Naoko Araki-Metcalf (2006).⁶⁰ This means that the results in this survey are not general or applicable. However, for me, this is not an issue, because I am not trying to identify every single purpose of drama in the Japanese field of drama in schools. If I wish to do so, I should organise a more large-scale survey and should meet more drama teachers. Rather, I place more emphasis on how the drama teachers in my survey view

⁶⁰ I am aware that there are some people who use drama to teach second language at university (e.g. Hidaka, 2012; Mariko, 2003; Saiki, Hashiuchi, & Kakehi., 2006). However, I do not include these people here, because the focus of my study is young people at elementary and junior high schools.

education, young people and indeed drama education.

In addition, I consider that the drama teachers in my survey are significantly important, in that they are actually constructing and developing the field right now and they have influenced many young and experienced Japanese drama teachers intensively by writing books and giving lectures and workshops – visiting artists and drama teachers in extra-curricular drama clubs do not do so. More importantly, they offer us crucial insights into education, young people and drama education as ‘insiders’ who actually live and work in Japan – Western drama teachers and Japanese drama teachers living outside Japan may not be so much familiar with everyday issues, problems and ‘realities’ in Japanese schools.

CHAPTER 7: JAPANESE DRAMA TEACHERS TODAY 2

7.1. Outcomes

This chapter shows the outcome of the analysis. My argument here is that Japanese drama teachers use drama for at least seven purposes today: (1) To make learning experimental and constructive; (2) To teach the Japanese language; (3) To change the mindset of the student (towards the world); (4) To improve the learning environment; (5) To develop the ability for expression and/or communication; (6) To explore personal interests; and (7) To teach theatrical cultures. Within these, *hyogen* education corresponds to (5).

Since there are two Watanabe in my survey, I refer Jun Watanabe as ‘Jun’ and Takahiro Watanabe as ‘Takahiro’ in this chapter.

7.2. Question 1: How Did You Become a Drama Teacher?

7.2.1. How Did You Know about Drama Education?

Despite the absence of the subject of drama in the national curriculum and the absence of an official undergraduate or postgraduate course for drama teachers at university, drama teachers have always existed in some form in Japanese elementary and junior high schools since the 1920s. But how did they become drama teachers? How did they know about drama education? This is based on my assumption that they have become drama teachers because they came across drama education at some

point in their lives.

In my survey, five of the eleven drama teachers mention that they came across drama education through a ‘specialist’.

Fukuda:

I met Toshiharu Takeuchi at a school for teachers. (My Personal Interview, 30/08/2010)

In 1972, Fukuda became a teacher at an elementary school in Tokyo. The school was ‘conservative’ (in Kurihara, 2005, p.187) in the sense that it was the type of school that was oriented towards preparation for university entrance examinations. He was uncomfortable with the atmosphere of the school because it over-emphasised academic studies (see Chapter 7.2.2.). Since he could not accept the situation, he visited various educational organisations, such as Nippon Seikatsu Kyoiku Renmei (Japan Life Education Association), and deepened his knowledge of education. In 1974, Fukuda attended Toshiharu Takeuchi’s lecture at Hitojuku, a private school for teachers. Basically, Takeuchi, a theatre director and drama teacher, argued from the perspective of acting that ways that young people used their bodies were too unnatural.⁶¹ The lecture opened Fukuda’s eyes, and he realised what was missing from education: ‘we, teachers, have forgotten completely to approach the child and her mind from her body’ (ibid, p.190). The experience drew his attention to drama education, especially Takeuchi’s work.

⁶¹ Takeuchi (1990) argues that people need to rediscover their bodies and voices because they are too often structured by the external factors (e.g. social rules and pressures), not by internal factors (e.g. our internal senses, feelings) (see Chapter 10.2.1.3.).

Dazai:

I learned about drama and education and theatre for young audiences through Akira Okada. (Dazai, Oka, & Fujita, 2010, p.19)

At first, Dazai entered Tamagawa University as a student of engineering in the mid-1970s. However, since he wanted to work in the television industry, Dazai later moved from the College of Engineering to the College of Literature (Dazai, et al., 2010). While studying performing arts, he also learned drama education from Okada there. This was when Dazai came across drama education.

Takao:

I took Jun Watanabe's class, The Pedagogy of Citizenship Education... He says, 'Let's try drama in our class because I am interested in it'. (MPI, 12/08/2010)

Originally, Takao was a fan of music. He was a member of the brass band club at high school. However, he became more involved in theatre since he had entered Tokyo University in 1994. Takao, for example, became a member of the musical theatre club, presented a dramatic performance with his classmates, and even founded a theatre company with his friends at the university. In 1996, Takao took the module, the Pedagogy of Citizenship Education, and met Jun Watanabe, a part-time lecturer of the subject, there. One day, Jun took his students to dinner, and the students said to him that they were interested in drama. Since Jun was interested in drama, too, Jun decided to introduce drama to his class. They played games, such as freeze-frame shot. However, Takao adds that they did not notice that what they were doing was drama education at the time.

Takayama:

My homeroom teacher...was Naotake Yajima... He was the first person who introduced drama to education in Japan. (MPI, 11/08/2011)⁶²

Takayama learned the Japanese Language from Naoki Yajima at Wako Senior High school. Yajima used role-playing in his lessons, and this was when Takayama came across drama education, although he was not so much interested in drama at the time. After graduation from high school and then university, Takayama worked as a businessman for a while, but decided to be a high school Japanese language teacher before the age of thirty. When he visited a high school for his teaching practice, and indeed started his professional carrier at his mother high school, Yajima's role playing came to mind because, as we will see in the later section, he had a feeling of frustration in teaching. He thought role-playing could be used to improve his lesson.

Kumagai:

The one who had a great influence on me was Hiroyuki Tomita. He was a lecturer of the class, The Theory of Drama Education, [at my university]. (MPI, 13/08/2011)

In the late 1980s, Kumagai took Hiroyuki Tomita's module as a student of theatre at Nihon University, although he was not so interested in drama education at the time. Thus, Kumagai came across drama education through Tomita.

Three teachers came across drama through a 'book':

⁶² Takayama believes that Naotake Yajima was the first person to introduce drama as pedagogy to education in Japan. However, he was not (see Chapters 4.3.1. and 5.2.3.1.).

Yamamoto:

I was reading books randomly at the library and I found Hiroyuki Tomita's book, *Drama Education*. (MPI, 24/08/2010)

One day, Yamamoto went to the campus library in order to decide on the theme of his dissertation, when studying education at Gakugei University in the late 1990s. He then came across Tomita's book accidentally. He read the book, and developed an interest in drama education.

Kobayashi:

...my supervisor Hirohisa Ogawa...showed me Geraldine Brian Siks' *Creative Dramatics*. (Kobayashi, 2011, p.31)

Kobayashi entered Tokyo Gakugei University to be a kindergarten teacher in the late 1970s. However, she realised that she could not really play with children. For this reason, she looked for a way to develop her ability to do so (Chapter 7.2.2.). Her supervisor, Hirohisa Ogawa, then introduced Geraldine B. Siks' *Creative Dramatics: An Art for Children* to her. She found this interesting.

Takahiro:

Kujiraoka introduced Takeuchi's book to us in his lecture. (MPI, 23/08/2011)

Takahiro entered the Faculty of Integrated Human Science at Kyoto University in 1996 and moved to the Faculty of Education later. In 1999, in his module, Takashi Kujiraoka, a professor of developmental psychology, introduced Takeuchi's book, *A Lesson for the 'Body' and 'Words'*, to Takahiro and his classmates. Since he had an interest in the book, he visited Takeuchi's lesson in Osaka and eventually came to

attend it regularly, although it was nothing to do with his study. He said that all the experiences he had there (e.g. self-awareness, non-verbal communication, the bodily embodiment of an image, etc.) were new to him (MPI, 23/08/2011).

Hirata differs from the previous groups, in that a publisher invited him to drama education:

Hirata:

In 1998 or 1999, Sanseido Publishing invited me [to the development of a new Japanese Language textbook]. (Hirata, 2010)

Hirata always worked with young people since he had founded his theatre company, Seinendan, in 1983. However, he had no intention of offering them what we call drama education. Rather, Hirata approached them as artists: for him, students were artists rather than learners. In the late 1990s, however, Hirata received an invitation from Sanseido Publishing and developed a drama teaching material with the company. This was when he became more involved in drama education (see Chapter 5.2.3.2.), although the term ‘drama education’ may not be appropriate to him for the above reason.

Two teachers naturally came to introduce drama to their classes without understanding that what they were doing was drama education.

Tadashi:

I introduced drama into the subject [Japanese Language]. (MPI, 2/9/2010)

In a sense, Tadashi came across drama education twice. While teaching the Japanese Language at junior and senior high schools, Tadashi worked as an advisor of the

drama clubs there and gave instructions and advices to members of the clubs when they did warm-up exercises, acting and vocal training and engaged in dramatic performances. This was when he came across drama education for the first time. While doing so, he felt sorry for other students who could not access drama because, for him, drama was such a rich activity (see Chapter 7.2.2.). Therefore, he decided to introduce drama to his Japanese Language class, so that many students were able to access drama. This was more concerned with drama as a method of teaching the Japanese language, although he adopted the same exercises and activities as the those that he used in the drama clubs. This was when he came across drama education for the second time.

Jun:

...my students recreated the moment of their interviews [in the form of drama]... In other words, [without learning from anyone] I introduced drama to present the information more realistically. (MPI, 21/08/2010)

Jun was always on the stage in school festivals at elementary and junior high schools. He also sang songs on the stage as a member of the chorus club at senior high school. Thus, Jun was a performer when he was young. However, after entering International Christian University in 1970, he came to distance himself from such activities. In 1980, he started work as a teacher of citizenship education at International Christian University High School.⁶³ One day, in his class, Jun imposed independent research on his students. He let them go to see people outside their school for their interviews. Once the students completed the task, he asked them to recreate the moments of the

⁶³ Jun Watanabe worked at International Christian University High School until 2003.

interviews in forms of a visual presentation, and one of the forms was drama accidentally.

In England, students traditionally take drama as an optional subject at secondary school. This has had no small influence on students (Kempe, 2012). In other words, they become drama teachers because they have taken drama classes before. Today, in Japan, young people may meet specialists of theatre (not necessarily drama teachers) because of the Period of Integrated Studies and Communication Education. However, it is worth noting that the drama teachers in my survey had become drama teachers before the government executed the 2002 Curriculum Guidelines. In other words, despite no access to an official drama class, they had their first contact with drama education in these four ways.

In terms of the development of the field of drama in schools, the analysis suggests the following three points. Firstly, we need more books and specialists, so that people can access drama education more easily. Secondly, the government awareness of drama is crucial; in other words, we need to convince the government that we need drama in the curriculum, so that more publishers will seek to introduce drama to their textbooks. In other words, we need to move drama towards the dominant pole of the field of education (and power). Thirdly, we constantly need to demonstrate to teachers that drama can be associated with the Japanese language, citizenship education and other subjects, so that they may introduce drama to their lessons.

7.2.2. What Drives You to Use Drama in Your Lesson?

Four of the eleven drama teachers decided to introduce drama to their lessons as a result of becoming sceptical of conventional teaching (or learning) methods or environments. In principle, all of them assumed that drama has the potential to improve teaching. In Fukuda's case, he doubted the cramming style of teaching:

[The first school I worked at] stressed academic studies. What to teach was defined in advance, and there was an atmosphere in which the teacher must teach as if he is a robot... I did not like it very much. (MPI, 30/08/2010)

In contrast, Takayama felt frustrated at the fact that his students in his Japanese Language class did not apply the formal written language that he taught to their everyday lives:

Those words I introduced in my class were not used effectively in life. So, I adopted role-playing in order to combine the words I teach in the class with the words the students use in their [everyday] lives... (MPI, 11/08/2011).

Jun differed from others, in that he used drama as part of his 'acquisition-oriented education', which we will see later. He answered my question by explaining why acquisition-oriented education is necessary:

If the aim [of education] is the acquisition of knowledge, the students will not need to go to school once they understand how to acquire it. What is left finally as the function of the school is learning through face-to-face communication, discussions or interactions. I believe that training for independent study and participatory-and-expressive forms of learning [i.e.

the two basic premises of acquisition-oriented education] are essential to learning in school education. (MPI, 21/08/2010)

In his visit to schools, Takahiro repeatedly had the feeling that teachers could make their lessons better:

When I became a second-year postgraduate student and started to visit schools, I came across many scenes that I felt sorry for. For example, in a Japanese Language class, I felt, 'We can take another approach. If she [the teacher] does so, then the children will be able to enjoy the class. The teacher can enjoy the class, too'. ...this teacher lost such an opportunity because she had the [specific] concept that the Japanese Language class must be like this or that. (MPI, 23/08/2011)

In a sense, these four teachers decided to introduce drama to their lessons as a reaction to what Basil Bernstein (1975) define as 'collection codes' (see Chapter 4.2.3.). Fukuda, Takayama, Jun and Takahiro assumed that integrated codes were more important than collection codes and that drama had the potential to shift from the existing collection code to an integrated code. Importantly, as Bernstein points out, this suggests that they questioned existing social and educational systems: a shift from the collection code to integrated code 'symbolizes that there is a crisis in society's basic classifications and frames, and therefore a crisis in its structure of power and principle of control' (ibid, p.111). In the words, the four teachers consider that the existing social structure that is hierarchical has reached its limit.

Two teachers decided to do drama because their bosses recommended it:

Dazai (a recommendation from Akira Okada):

Okada asked me, 'Why don't you come to the field of children's theatre

and the field of expression education which apply theatre to education?’ I thought that even theatre could contribute to society... This got me and gave me a feeling that something very amazing would begin. (Dazai, et al., 2010, p.20-21)

Takao (a recommendation from Jun Watanabe):

Jun says to me, ‘Perhaps, drama education will be more popular in the near future, but there are fewer researchers. You can be a pioneer of the field. (MPI, 12/08/2011)

There has been a history of drama in schools in Japan. However, it remains invisible in the field of education. In my interview, Takayama mentions that ‘[t]he term “drama” has not acquired citizenship yet in Japan’ (MPI, 11/08/2011). Paradoxically, that was why drama was so attractive for both Dazai and Takao. They decided to be a specialist of drama education because it was undeveloped.

Another two decided to do drama because they wanted to change themselves:

Kobayashi:

In my first teaching practice at a kindergarten, I realised that I could not play fully with children. I thought I must remove such a distance [between children and me]. (Kobayashi, 2011, p.31)

Yamamoto:

...one of the reasons why I was interested in drama was that I wanted to be different... The other reason is concerned with my relationship with other people... I could connect myself to my classmates in various ways, when working with them in the drama class... That was my starting point, after all... (MPI, 24/08/2010)

Interestingly, both seemed to have a problem with human relations and they sought to improve their relationships with other people through drama. In other words,

people may feel that drama is attractive and they want to know more about drama when they have problems with human relations.

Another two decided to do drama education, since the third person asked him to do it. We have already seen the following quotation from Hirata:

Hirata:

In 1998 or 1999, Sanseido Publishing invited me [to the development of a new Japanese Language textbook]. (Hirata, 2010)

Hirata (2010) explained that there were three main reasons why he accepted this offer. Firstly, in Japan, no professional artist of theatre has attempted to develop official drama teaching material. Secondly, plays in existing authorized textbooks are boring. Thirdly, Japanese teachers are busy, so that no drama teaching material can be completed within two and three hours.

Kumagai:

After my graduate study, I worked at the National Institute for Japanese Language and Linguistics. In this place, I was a member of staff in the Centre for Teaching of Japanese as a Foreign Language. The Centre was radical at the time.... Instead of functionalist approaches, the Centre was looking for alternative approaches to the Japanese language education. And the Centre got an interest in drama as one of them. Because I was a man of theatre, they said, 'Let's try it together'... (MPI, 13/08/2011)

Unlike Hirata's case, in Kumagai's case, his workplace led him to drama education.

One teacher decided on drama because there was less opportunity for students to do drama:

Tadashi:

...only a limited number of children [who belong to the school drama clubs] received drama. I felt sorry for this. (MPI, 2/9/2010).

This is more about access to alternative curriculum, not about the teaching methods or environment. However, Tadashi is analogous to Fukuda, Takayama, Jun and Takahiro, in that he advocates integrated codes.

In this way, some drama teachers in my survey decided to enter the world of drama education for ‘external’ reasons – because of their frustration at collection-code types of teaching or curriculum, or because of their bosses or employers. Others decided it for internal or ‘personal’ reasons – because they wanted to change themselves.

7.2.3. Where Did You Receive Initial Training?

Initial training is important in terms of ‘position-taking’ in the field of drama in schools (see Chapter 4.2.1.). For example, a drama teacher has become an agent of the subject position as a result of receiving training from a master drama teacher who is also an agent of the same position.⁶⁴ This comes from Bourdieu’s theory of habitus – habitus is a ‘structured structure’ and a ‘structuring structure’. In other words, a drama teacher internalises her master drama teacher’s view of drama and then externalises it in action.

There were five cases. Eight of the eleven teachers learned drama education directly from a specialist.

⁶⁴ However, some drama teachers may take completely different positions from their teachers as a result of challenging them: ‘Established agents tend to pursue conservation strategies while challengers opt for subversive strategies’ (Swartz, 1997, p.124)

Fukuda:

In the late 1970s, we invited Toshiharu Takeuchi to *Zengekiken* [National Congress of Drama Education]... I learned a lot from him there, and this has become the core of my practice. (MPI, 30/08/2010)

After his first meeting with Takeuchi at Hitojuku, Fukuda came to attend Takeuchi's lectures in different place. One of them was the Japan Drama Education Association, where Takeuchi gave his lectures to members of the association. After a while, Fukuda became a board member of the association, and had meetings with Takeuchi regularly, as Takeuchi worked closely with Tomita Hiroyuki, the president of the association. Fukuda mentioned that he also learned from Hiroyuki Tomita and other drama teachers. However, Takeuchi was the one who most influenced on him.

Fukuda is an agent of the method position: he uses drama for expression and communication (see Chapter 7.3.1.). It is no wonder that he became an agent of the method position because his teacher Takeuchi was also an agent of this position. In his *Body, Theatre and Education*, Takeuchi (1989) rejects the subject position and supports the method position as follows: 'I had no intention to teach a method of producing a dramatic performance... Rather, I wanted [my students] to deepen their understandings of their own bodies, learn a manner of speaking to other people directly [without hesitation] and discover the meaning of life' (p.18).

Takahiro:

I went to Takeuchi's lesson as my hobby. (MPI, 23/08/2011)

Takahiro visited Takeuchi's lessons regularly during his undergraduate studies. He also came to attend other lectures and workshops offered by organisations, such as Theatre Planning Network and Japan Drama Education Association. In these, he met drama teachers in other countries, such as Kenneth Taylor (England).

Takahiro is an agent of the method position: he uses drama to involve a wide range of human resources in learning (see Chapter 7.3.1.). This is because he learned from Takeuchi – we have just noted above that Takeuchi supports the method position. In my interview, Takahiro stated that he also learned various things from Western drama teachers – e.g. different types of dramatic approaches 'have been systematised as methods or conventions' (MPI, 23/08/2011) in their countries. In other words, he shows some understandings of the theories and methods of Western drama educations. However, in my interview, he stresses that in terms of the philosophy (or aim) of drama, Takeuchi had the greatest influence on him.

Yamamoto:

I went to Tokyo Gakugei University, and there was Shiro Kobayashi's drama class... (MPI, 24/08/2010)

During his undergraduate studies, Yamamoto took the module of drama and learned it from Shiro Kobayashi, a professor of theatre directing. It was nothing to do with drama education. However, in my interview, he argued that Kobayashi's philosophy of theatre has influenced his work (see Chapter 7.3.3.5.4.). During his master's course, meanwhile, he visited schools in Australia and observed drama classes, and in doing so, deepened his knowledge of drama in schools. Above all, he stressed that he had learned many from Tasmania Media Centre's *A Framework for*

Speech and Drama: An Introduction and Overview (TMC, 1980). After his master's course, he met Hisao Dazai and learned about *hyogen* education from him.

Yamamoto is an agent of the method position: he uses drama for self-expression (see Chapter 7.3.1.). It should be noted that all three mentioned above are agents of the method positions. According to Yamamoto, Kobayashi argued that theatre is not about knowledge and skills of theatre but about humans (see Chapter 7.3.3.5.4.). Yamamoto (2010) also states that *A Framework for Speech and Drama* stressed 'social health' rather than theatre studies. Moreover, Dazai taught him that drama is about self-expression (we will analyse Dazai next).

Dazai:

I learned about drama and education and theatre for young audiences through Akira Okada. (Dazai, et al., 2010, p.19)

Dazai learned drama education from Akira Okada and Brian Way. In 1982, Okada invited Way to Tamagawa University and Dazai looked after him during his stay in Japan (Dazai, 1982).

Dazai is an agent of the method position: he uses drama for self-expression (see Chapter 7.3.1.). However, he is also concerned with the creative-and-cultural position: he invites professional artists to his youth theatre production, and develops a dramatic performance with them. It is no wonder that Dazai has become an agent of the method position, because both Okada and Way are agents of the method positions (see Chapters 5.2.3.1. and 5.3.). However, he has extended the method position to the creative-and-cultural position by modifying the theories and methods of Okada and Way.

Takao:

In 1998, I met Keith Johnstone... He offered us a different type of improvisation from what I had imagined... Keith Johnstone rarely came to Japan, so I explored his work by myself and with my friends... Two years later, in 2000, Rebecca Stockley [a student of Johnstone] visited Japan... I learned about Keith Johnstone again... I said to her, 'I want to study more about your work'. She said, 'Please come'. Two months later, I was in the U.S.A. (MPI, 12/08/2011)

Before meeting Johnstone, Takao, as noted, had known the likeness of drama education through Jun Watanabe (see Chapter 7.2.1.). He also attended Yuriko Kinugawa's improvisation workshop.⁶⁵ Moreover, Takao (2000) wrote a master's dissertation under the title, *What Does Learning Mean in Educational Practices Involving Dramatic Methods?* However, in my interview, he said that the first proper training for drama education (improvisation) he received was from Johnstone and especially Stockley.

Takao is an agent of the subject position: he teaches Johnstone's philosophy of improvised theatre as an art as far as possible (see Chapter 7.3.1.). However, since he has received an influence from Jun, who is an agent of method position (We will see Jun's position in a later section), Takao seeks to improve the learning environment through improvisational theatre as well.

Kumagai:

[Hiroyuki Tomita] had an office near the university... And for some reason, he often invited me to the office... To be precise, study meetings

⁶⁵ Yuriko Kinugawa is one of pioneering and leading improvisational theatre practitioners in Japan (see Kinugawa, 2002, 2005).

of different kinds were held in the office – some are about drama education; others were more about theatre in general... So, I came to visit his office very often...

Kumagai received his training from Tomita. However, he was not so interested in drama education at the time: ‘I felt that drama education was dull and it was full of deceptions, because I was a man of [professional] theatre’ (MPI, 13/08/2011). After graduating from university, he came to pay more attention to Paulo Freire and Augusto Boal, with the result that his employer (the National Institute for Japanese Language) asked him to develop a method of drama to teach foreign people the Japanese language (see Chapter 7.2.2.).

Kumagai is an agent of the method position, with some elements of the subject position: he develops a drama on the basis of the interests of participants (see Chapter 7.3.1.), whilst often introducing (not teaching) applied-theatre, or Boal, approach to participants. We may identify the influence of Tomita (an agent of the method position, as noted) on him, although this is not obvious, in that he rejected drama education itself when he visited Tomita’s office.

One teacher received his initial training from drama organisations. Instead of attaching himself to a particular master drama teacher, he learned from a variety of specialists at first:

Takayama:

I received training from people Kaori [Nakayama] invited... (MPI, 11/08/2011)

Kaori here indicates her organisation, Theatre Planning Network. In my

interview, Takayama stated that he had attended the lectures and workshops of Kenneth Taylor (England), Helen Nicholson (England) and some other drama teachers in other countries. However, while doing so, he went to Gakugei University for his master's degree, and then Nihon University for his PhD degree, as he felt the need to understand the theories of drama education. Above all, he did his PhD under Ayako Sato, a professor of performance studies, at Nihon University. Moreover, he has more recently become a member of Jun Watanabe's study group, and has imported ideas from Jun.

Takayama is an agent of the method position: he uses drama to create a learning space where active communication takes place (see Chapter 7.3.1.). In my interview, he explained that although he learned many things from Western drama teachers, he received the most important influence from Ayako Sato. According to him (2006), Sato is an agent of the method position: Sato defines performance as the 'presentation of the goodness of the self in everyday life' and uses it as a 'method' of improving non-verbal expressions, including eye contact and facial expression (p.62).⁶⁶ Based on this, Takayama's position as an agent of the method position has since been strengthened by Jun, another agent of the method position.

In the third case, people went to study abroad.

Kobayashi:

I decided to go to the U.S.A. because I was attached by the sound 'Creative Dramatics'... (Kobayashi, 2011, p.31)

After completing her undergraduate studies at Gakugei University in 1980 and

⁶⁶ Takayama quotes Ayako Sato's definition of performance from her *The Concept and Aim of Performance/Performance Studies* (Sato, 1995)

then her postgraduate studies at the same university in 1982, Kobayashi moved to the U.S.A. and studied for her MA and MFA in Drama/Theatre for the Young under Virginia Glasgow Koste at Eastern Michigan University. According to Kobayashi, 'Koste focused on common points between child's dramatic play, drama and theatre, while recognising drama and theatre as ways in order for humans to continue to play' (ibid, p. 32). After studying creative drama under Koste until 1988, she came back to Japan and taught creative drama as a part of nursery education at some universities. However, she gradually became sceptical of creative drama: 'Participants look fun. But, is that all? While teaching creative drama in Japan, I started to think what the next step would be' (ibid, p.32). Kobayashi later met Jonothan Neelands at a conference in the U.S.A. and was shocked by his workshop: 'It was not the mere recreation of the story, but such a drama activity that allowed us to bring ourselves to the story and imagine our own stories within it' (ibid, p. 32). Since then, she has come to import ideas from the Drama-in-Education, especially Neelands.

Kobayashi is an agent of the method position: she uses drama to promote changes in children's words, deeds and insights (see Chapter 7.3.1.). This is because both creative drama and Drama-in-Education are agents of the method position. Drawing on Dewey, Winifred Ward (1930), a pioneer of creative dramatics, mentions that the aim of creative drama/dramatics is not to teach the knowledge and skills of theatre but to develop the whole child: 'The whole child must be developed if he was to reach his maximum growth' (p.2). And as we also noted, Drama-in-Education has played an important role in the development of the method position in the English field of drama in schools (see Chapter 5.3.).

Three teachers have had no initial training: as noted, one day, Tadashi became an advisor of the drama clubs, because he was a teacher of Japanese Language. In contrast, while looking at his students introducing drama to the presentation of their independent research, Jun gained the idea that it might be possible to introduce drama to their lessons.⁶⁷ On the other hand, Hirata applied his theory of theatre to drama education.

Tadashi is an agent of the method position: he uses drama for communication (see Chapter 7.3.1.). Originally, he was an agent of the subject position: as noted, he taught students warm-up exercises, vocal and acting training, and the making of a dramatic performance as an advisor of the drama club at school. He then introduced drama into his Japanese Language class. Now, following the communication education movement (see Chapter 5.2.3.3.), he uses drama for communication (we will see this point later). In this way, he shifts his position from the subject to the method position through the drama-as-Japanese position. He may be flexible, because he has not learned from any particular master drama teacher.

Jun is an agent of the method position today. This is not because he learned from a particular master teacher, but because he is originally a teacher of pedagogy. As mentioned above, he considered that drama might be used as an effective pedagogy.

Hirata is an agent of the drama-as-Japanese-Language position today (see Chapter 7.3.1.). However, he is originally an agent of the subject position. He teaches his theory of contemporary colloquial theatre to students at universities and other

⁶⁷ In the early 2000s, Jun invited various drama teachers, including Western drama teachers (e.g. Jonothan Neelands), to his study group. However, he modified their theories and methods as part of his acquisition-oriented education, rather than receiving training from them (e.g. J. Watanabe & Neelands, 2009).

places as a professional artist. However, he has worked as an agent of the drama-as-Japanese-Language position, for Sanseido Publishing asked him to develop a teaching material for the Japanese Language class. Therefore, he has shifted his position from the subject position to the drama-as-Japanese-Language position, at least at elementary and junior high school levels.

One of the most important points in this topic of initial training is that there is no common agreement for educating drama teachers in Japan. In England, there is a common agreement among PGCE Secondary Drama courses⁶⁸ because of the GCSE examination: they need to teach secondary students appropriate skills and knowledge of theatre in order that the students pass the examination. This then raises the following question to Japanese drama teachers: Do they need to develop a common agreement for educating drama teachers? In my view, there may be no need for Japanese drama teachers to establish a common agreement, as there is no official examination of drama at school. However, I argue that they must know what is going on in the field of drama in schools, and understand their own positions within it – that is why I am writing this thesis. Otherwise, what they offer students may disempower them unexpectedly, since they organise their teaching materials based on their interests and preferences.

7.3. Question 2: How Do You Work Today?

7.3.1. What Is the Aim(s) of Your Drama?

In Chapter 5, we noted that there are the three positions of drama (or the four

⁶⁸ Universities that offer PGCE Drama courses include: University of Warwick, University of Reading, Goldsmiths College, Central School of Speech and Drama, etc.

positions of drama including the informal subject position) in the Japanese field of drama in schools. This section reveals the position of each of the drama teachers within them.

The drama teachers in my survey use drama for seven purposes. Two of the eleven drama teachers use drama to make learning (therefore, knowledge) more experimental and constructive: they are agents of the method positions. According to Jun, the aim of his drama, and indeed his ‘acquisition-oriented’ education, is to produce ‘practical’ knowledge:

True learning begins when the students gather pieces of knowledge. They combine and structure the pieces of knowledge, give meanings [to them], generate messages [from them] and express them [to others]. Thus, the students use information effectively as their tool. (J. Watanabe, 2001, p.192)

In contrast, Takahiro claims that the aim of his drama is to involve a wide range of human resources in learning:

One of methods of learning is to take notes, listen to the teacher or read a textbook. However, human resources used in such learning are seriously limited. Rather, I consider that we should involve more different human resources – e.g. physical sensations, imagination and creativity, human relations, etc. Thus, I understand drama as a method to actually involve [a wide range of human] resources [in learning] in order to deepen learning. (MPI, 23/08/2011)

One teacher, Hirata, uses drama to teach the Japanese language: he is an agent of the drama-as-Japanese-language position:

One of the aims of classroom drama is to realise various forms of language and feel their richness (Hirata, 2002, p.168).

Genetically, there has always been a tension between the subject and method positions within the drama-as-Japanese-language position, and historically, the Curriculum Guidelines has valued the latter. In line with this tradition, Hirata places more emphasis on understanding of language than the performance of a play.

Another teacher, Kobayashi, uses drama to change the mindset of the student (towards the world): she is an agent of the method positions. In their book, Kobayashi et al. (2010) argue:

The ultimate aim of drama education is to promote changes in children's words and deeds and in their ways of looking at the world. (p.128)

Two teachers use drama to improve the learning environment: one of them, Takayama, is an agent of the method position. Takayama explains that:

My ultimate aim is to change the learning space... I want to create a learning space where a teacher and students, or students and students, can communicate with each other. (MPI, 11/08/2011)

We will see shortly that Takao's first aim is to teach Keith Johnstone's improvisational theatre as an art. However, he also mentions:

What I am mainly thinking about, during my improvisation, is the learning environment. I am considering how we can learn many things without feeling stressed and as we make more relationships with many people. (MPI, 12/08/2011)

Four teachers use drama to develop the ability for expression and/or communication: they are agents of the method position. Fukuda (2005) argues:

...what should be most emphasised in relations between children is the acquirement of the ability for communication and the development of the ability for expression. (p.24)

According to Tadashi (2008), the aim of his drama is to

...develop the ability for expression and communication, as well as nurturing human relations in which 'one can be relaxed, can increase her concentration and can sense friends' (p.31)

Dazai (2000) explains that the aim of drama is to:

...become able to create richer self-expressions. (p.28)

He adds that '[e]xpression is the indispensable core of the mind. Without expression, one cannot expel what her mind has absorbed. If the mind keeps absorbing things, then it will be burst' (ibid). Based on this premise, he invites professional artists to his youth theatre production and in doing so shifts his position to the creative-and-cultural position.

In contrast, Yamamoto (2010) defines that:

The final aim is to be able to create confident self-expression with your classmates and gain positive thinking. (p.8)

One teacher, Kumagai, argued that it was not a teacher, but participants who decided aims of drama. This meant respecting participants' personal interests: thus,

he is an agent of the method position:

Our workshop does not fully explain ‘what’ to do in a concrete form and it cannot. But, I desire it to be a place where we can do something freely. (Kumagai, 2010, p.53).

One teacher uses drama to teach a particular theatrical culture. Takao’s aim is to deliver to people Keith Johnstone’s improvisational drama as it is – as an artwork which finally awakens participants’ creativity or spontaneity. This is because his colleagues mentioned to him that only Takao can teach Johnstone’s theory and practice in Japan:

In most of drama workshops today, you can experience a lot of games and you can be familiar with them. Basically, they don’t ask questions about what ideas exist behind them or how we should understand an expression at a certain moment. They repeat games on and on, and that’s it. So, some people advised me to do something else, something about my speciality. (MPI, 12/08/2011)

In England, drama teachers deal with a wide range of theatrical knowledge and skills, as drama is an optional subject at secondary school, and students cannot pass the GCSE examination without learning them. However, Takao does not cover a wide range of theatrical cultures. This raises the next question: Do we need to teach drama as a subject?

In this way, different drama teachers, even though some of them belong to the same position, use drama for different purposes. However, what is unique about them is that all of them are associated with the method position. Takao is an agent of the

subject position, but as noted, prepares some room for the method position. This suggests that although the subject position (notably, David Hornbrook) in the English field of drama in schools successfully distanced itself from the method position before, the subject position in the Japanese field cannot do the same and cannot neglect the method position. Teachers, if not artists, have to connect drama to other areas of the curriculum in order to make the subject position visible paradoxically.

7.3.2. Do We Need to Teach Drama as a Subject?

Historically, the subject position has been neglected in the Japanese field of drama in schools. Indeed, my survey has demonstrated that only Takao is associated with the subject position. The problem is that this has become a tacit agreement, or a *doxa* in Bourdieu's term, and this has resulted in unconsciously creating such a situation in which teachers avoid discussing the issue. For this reason, this section will analyse how the drama teachers in my survey consider the issue.

Only one of the nine drama teachers, Hirata, answers that we *should* introduce drama as a discrete arts subject to the curriculum.⁶⁹ However, this is conditional. Hirata argues that this is only possible at junior high school level:

I assume we can introduce drama as an optional subject to junior high school and further education. (MPI, 27/08/2010)

Basically, he considers that it is too early for elementary students to study specialist knowledge and skills of not only theatre but also any genres of arts. In addition,

⁶⁹ I could not get answers from Hisao Dazai and Yuriko Kobayashi because, as mentioned earlier, I could not see two drama teachers.

according to him, there have been insufficient human resources. Since there are relatively many drama teachers, artists and theatre companies in cities, such as Tokyo, teachers can invite them to their schools if the schools are in or near cities. However, they cannot do it if the schools are far from cities. Therefore, Hirata argues that ‘the development of regional theatres’ (MPI, 27/08/2010) must come first before we speak of the introduction of the subject of drama to the curriculum.

Three drama teachers consider that we *may* introduce drama to the curriculum. However, as we will see below, they are not so passionate about introducing the subject of drama to the curriculum for the following reasons. One of them, Kumagai, points out that whether to introduce the subject of drama to the curriculum or not depends on the government:

Do you know about Communication Education? This is an event which may or may not happen once a hundred years. The introduction of drama [as a discrete arts subject] depends on the programme. (MPI, 13/08/2011)

Takahiro claims that we may introduce drama as a subject. But he also adds that we have not reached the point where we can discuss the issue. He argues that, to research the point, we have to produce more examples of drama lessons for both subject and method positions and in doing so establish a foundation for that. He showed me an example of how a teacher struggles to introduce drama to his classroom, as follows:

Mr. Kato said to me that he found drama interesting, but could not imagine a way to apply such [dramatic] methods and forms to his lesson. (MPI, 23/08/2011)

Tadashi states that we may introduce drama as a subject, but also suggests that this is our choice. In his case, whether to introduce drama as a subject or as a method is not the issue. He stresses that attention must be given to teaching the basis, or core, of all sorts of drama, so that students can be professional actors in the future or good autonomous learners. For him, this means accessing both subject and method positions of drama. Having said so, he claims that his drama, dramacation (a term consisting of drama and communication), is most important:

...drama education is the act of externalizing, blooming and conveying our internal expressions or images through physical expression... I think dramacation will be appreciated as the activity of acting in [the area of] theatre and as the basic activity to promote or activate the activity of learning [in the area of education] – since, as we go to more professional directions, we need more thick foundations for them. (MPI, 2/9/2010)

Another three drama teachers, including Hirata again, considered that it is would be *unnecessary* for drama to be a subject. Hirata, as noted, is positive about introducing the subject of drama on the junior high schools level, but also considers that it is better for elementary students to access a wide range of arts than specific arts subjects:

My feeling is that we do not need to create distinctions between drama, music and art at elementary school. Instead we can introduce a subject called ‘the arts’ or ‘expression’... In all grades, after all, we need to ask a fundamental question about whether it is necessary to teach drama [as a subject]. When we consider the present situation of education in Japan, we do not need to create boundaries [between different types of arts] at elementary school. It is better to give students an opportunity to

experience a wide range of arts. One of them can be drama. (MPI, 27/08/2010)

Hirata also spoke of the possibility of drama in the subject of international understandings: ‘...what we need today is not the subject of drama but the subject of international understanding. We introduce drama, music and other aesthetic subjects as parts of it. This is because international understandings are largely concerned with arts or cultures’ (MPI, 27/08/2010).

Jun, meanwhile, stated that some people will increase their interest in professional theatre through their access to lessons involving the use of drama as pedagogy. He commented that this would be enough:

I do not disagree to the view of putting [the subject of] drama to the curriculum and teaching the history of theatre or other stuff. But, I do not feel that I want to put my effort into it. Rather, my aim is to change the quality of learning. If people can enjoy drama [in the class], then they will naturally start to pay their attention to dramatic experience or methods. I do not think that without such a grounding [in drama], people can learn and achieve many things [in the subject of drama]. (MPI, 21/08/2010)

Takayama stated that drama as a subject is unnecessary, because there are less job offers in the field of professional theatre:

I disagree to put drama into the curriculum as a specialist subject... We should not educate students who cannot find a job [after graduation]... We know that even though you have a PhD degree [in drama education],

you cannot find a job [in Japan today]. They are victims, aren't they?'
(MPI, 11/08/2010).

Two teachers said that it is not a matter of yes or no: it is simply *no choice*, and we must follow the Curriculum Guidelines. Takao stated that he could not believe in the possibility of establishing drama as a subject in the curriculum:

In principle, I assume that it is not possible to introduce drama as a subject. We want to put many subjects...but there is the issue of what subject should be removed if we introduce drama. I wonder if we have a subject we can replace with drama... (MPI, 23/08/2011)

However, he added, 'the likeness of drama will be introduced. Its title may be "communication", "expression" or others' (MPI, 23/08/2011). In other words, he had a feeling that drama as a method of learning for something had been fully accepted. In contrast, Fukuda argued that, although there was little choice, there was a need to accept the fact that the Curriculum Guidelines did not include drama as a subject, and that room could be found for drama, depending on how the Curriculum Guidelines were interpreted:

So, I have stretched my interpretation of it [the Curriculum Guidelines] to suit myself. In fact, without saying drama, as I do, we can and we should introduce drama, what I call the activity of 'the exchange of hearts and words', to all lessons everyday... If we cannot find drama in the Curriculum Guidelines, we can change it into another term, such as the term I have mentioned... (MPI, 30/08/2010)

One, Yamamoto, says that each teacher should decide what she wants:

The question of introducing drama to the curriculum depends on our understandings of the reason why we think that drama is necessary. So, my view is that the teacher should teach drama [as a subject] when he thinks that he wants to do it. (MPI, 24/08/2010)

Thus, the teachers, except Hirata, showed a negative attitude towards drama as a discrete art. Overall, they showed such a negative attitude for six reasons: firstly, ages are not appropriate to offer the subject of drama – Hirata; secondly, they are not in the position that can decide whether to introduce the subject of drama or not – Kumagai, Takao and Fukuda; thirdly, there has been not enough foundation to discuss the issue – Takahiro; fourthly they are not interested in introducing the subject of drama – Jun; fifthly, whether to introduce specialist skills and knowledge of theatre to the classroom depends on us – Tadashi and Yamamoto; and finally we cannot find a job – Takayama.

However, if valuing the subject of drama, Japanese drama teachers need to find a way to justify it: why do they need to teach a wide range of theatrical cultures, knowledge and skills? For example, in England, Andy Kempe and Marigold Ashwell (2000) explain that drama (as a subject) takes us to society and culture in different times and places and it promotes our understandings of them. Indeed, for them, theatre is social and cultural studies in a bodily form:

Drama in its literacy and performative forms cannot be divorced from its cultural and historical context. Plays and performances from different times and places can teach a great deal about society that generated them

and so offer contrasts and new insights into contemporary culture... (p.4)

In addition, if valuing the subject of drama, Japanese drama teachers need to develop a method of drama that includes the subject position instead of excluding it, even in the case that we work in the method and other positions.

7.3.3. How Do You Realise Your Aim(s)?

The drama teachers in my survey use drama for seven purposes. In the following section, we will look at how they realise these aims. However, I will not go into the detail due to the limitation of space.

7.3.3.1. Experimental and Constructive Learning

Jun and Takahiro use drama to make learning experimental and constructive. However, they take different approaches: Jun structures learning with a specific process, whilst Takahiro compares a conventional teaching method with an alternative teaching method (i.e. drama).

7.3.3.1.1. Jun Watanabe

Jun has been teaching pedagogy at the Nihon University since 2003. For him, drama is a part of what he calls *kakutoku-gata kyoiku* (acquisition-oriented education).⁷⁰ The aim of this education is to transform knowledge into a real tool for

⁷⁰ According to Jun Watanabe, acquisition-oriented education is based on the two premise. One is that students need to receive training for independent study: 'I discovered that...those students studying with their own themes, rather than those students listening to knowledge passively, can bring their greater inner energies and concentration' (MPI, 21/08/2010). The other premise is that students go to the school to access kinds of learning which they cannot access when they study alone: 'If the aim [of education] is the acquisition of knowledge, the

life (see Chapter 7.3.1.). There are four stages in his pedagogy: (1) research, (2) presentation, (3) drama and (4) discussion/debate (J. Watanabe, 2007, p.151-4). At the first stage, he decides a theme to explore with his students and teaches some simple data collection methods. After dividing the students into groups, he lets them go to the real world to collect data. Once they finish collecting data, they analyse it and write an essay. At the second stage, with their research findings and essays, they create the brochures and posters of their performances. At the third stage, they write plays and present their dramatic performances. If knowledge in the first stage is two-dimensional and wordy, knowledge at the second stage is also two-dimensional but more visualised and coloured, and knowledge at the third stage is three-dimensional. He (2001) describes such a knowledge ‘dramatic knowledge’.⁷¹ At the final stage, the students discuss and reflect on their work.

7.3.3.1.2. Takahiro Watanabe

Takahiro has been teaching pedagogy at Tezukayama University since 2010. For him, drama is one of various pedagogic choices: ‘I have no intention to spread a particular method at all... It must be those teachers working with the children everyday...who finally decide which methods they adopt’ (MPI, 23/08/2011). His aim is to involve a wide range of human resources in learning (see Chapter 7.3.1.).

For him, drama is an ‘activity with the act of acting’ (T. Watanabe, Fukuda, & Sasaki,

students will not need to go to school once they understand how to acquire it. What is left finally as the function of the school is learning through face-to-face communication, discussions or interactions. I believe that training for independent study and participatory-and-expressive forms of learning [i.e. the two basic premises of acquisition-oriented education] are essential to learning in school education’ (MPI, 21/08/2010).

⁷¹ Jun Watanabe (2007) defines dramatic knowledge as follows: ‘When I say dramatic knowledge, I means...the state of knowledge which is active and creative and which is formed in the learner through a series of activities developing from the activity of an intellectual pursuit to a performance. This does not mean that your feelings or internal thoughts are merely shown but this means that knowledge is expressed as an intellectual construction’ (p. 31).

2011, p.5), which is associated with ‘physicality’, ‘communication’ and ‘fiction’. He argues that without them, a student cannot acquire richer knowledge: physicality is a basis for cognition; communication allows us to produce collaborative and constructive knowledge; and fiction gives contexts to knowledge (ibid, p.6).

Central to his work is ‘comparison’.⁷² He directs students to compare a stereotypical approach with an alternative approach (drama) and encourages them to identify how the second approach is more effective than the first one.

For example, Takahiro offers drama to those students who want to be ESL (English as a Second Language) teachers (MPI, 23/08/2011). In this lesson, he first asks them to change the sentence, ‘I am watching TV’, to the interrogative form with ‘what’. Since they are university students, they answer without difficulties: they change it into the sentence, ‘What am I watching?’ But, he raises a question: “‘But, is this what we mean learning or acquiring a language? This is strange, isn’t it? It must be happening right now in front of us, because it is the present progressive form. But, what are you doing?’” (MPI, 23/08/2010). After that, he asks them to visualise scenes where a student is actually watching television: ‘I then ask, “In what situation do we use such a sentence? Can you make groups and dramatize it?”’ (MPI, 23/08/2010). Groups of the students use the same sentence but present different scenes (images) at the end. Based on the scenes, he asks them to examine in what ways the second approach is more powerful than the first one. Through this lesson,

⁷² In most cases, Takahiro Watanabe introduces two different approaches (traditional and dramatic) to compare. However, there are some exceptions as well. For example, Watanabe uses drama to show the significance of collaborations (MPI, 23/08/2011). He divides the students into groups and asks them to identify their best stories during their university years. After that, for example, Group A tells their story to Group B and then Group B gives their story to Group A. Once the groups finish exchanging their stories, each group dramatizes the story of the other group. Finally they watch their performances with each other. The point of this lesson is that in their performances, the groups witness that their partners present a completely different image from the one that they originally imagined.

the students learn the importance of organising a language lesson in which students can learn words and their contexts together.

In another example (MPI, 23/08/2011), Takahiro criticises the conventional Japanese Language class for its overemphasis on formal written words and its lack of creativity. In this example, he divides students into groups and asks each group to line up in a straight line. He then gives a theme (e.g. a woman who dries her hair with a hair dryer) to the first person of each line. From this theme, the first person creates a still image without speaking, and shows it to the second person. The second person guesses what the theme is from the image of the first person and makes a different still image. The third and fourth persons do the same and eventually the last person answers what the theme is. Since the students do not speak to each other, they often misunderstand the theme. But they also identify the correct answer. From such an experience, the students compare written language and physical language and understand the significance of physical languages. Thus, he argues that ‘creativity emerges not when one thinks in his head [mind] but as one moves his body’ (MPI, 23/08/2011).

7.3.3.2. Language

We noted that Hirata use drama to teach language. Central to his method is a comparison between formal and everyday languages.

7.3.3.2.1. Oriza Hirata

Hirata has been an artistic director of Seinendan Theatre Company since 1983.

Primarily, Hirata is a director and playwright, but also works as a communication facilitator and as a Japanese-language teacher.⁷³ In all the cases, he stresses the making of a dramatic performance, since he is an artist. As noted, Hirata has developed drama teaching material for the subject of Japanese Language with Sanseido Publishing. His aim in the material is to make students aware of different types of language (see Chapter 7.3.1.).

This material consists of three stages (three one-hour lessons). In the first stage, Hirata reads the play with the students.⁷⁴ Once they finish reading the play, Hirata divides the students into groups. He asks each group to clarify some of words in the text. For example, each group decides the name of a television programme the character in the play watched at yesterday. He also asks them to replace formal words in the text with their everyday words. For example, a group replaces the formal word ‘*chichioya*’ (father) with their everyday word ‘papa’ (daddy). In doing so he makes students consider why their own language is ‘more intelligible’ than formal language (Hirata & Kitagawa, 2008, p.116).

In the second stage, Hirata asks the groups to create their own stories – they

⁷³ I focus on Hirata as a Japanese-language teacher here. However, as a communication facilitator, Hirata pays particular attention to discussions in the process of making a performance. According to Hirata, artists in theatre often exchange their ideas to improve their performances or to make solutions to problems. During these discussions, they seek points of compromise in order to make agreements. But, how do they find them? He (2009) explains that people find them through what he calls ‘the adjustment of contexts’ (p.19). In other words, they give priorities to ideas or issues and make decisions according to these priorities: ‘I feel that, through drama or drama workshop, people can develop their insights to identify, when they have to make a decision on something, priorities’ (p.20)

⁷⁴ The summary of the story of the play is as follows: One morning, students arrive at their school and enter their classroom as always. Four of them start chatting and talk about a television programme they watched at yesterday. After a while, their teacher enters the classroom, and all the students go back to their desk and greet her. The teacher then tells them that there is a new transfer student. The transfer student enters the classroom and introduces herself to them. The transfer student explains that she came from Nagano Prefecture because of her father’s work. After that, some students ask her questions about her favourite subject and hobby. The transfer student says that she likes Japanese Language and Physical Education and she used to join a ski club in the previous school. Shortly, the teacher leaves the classroom to pick up her teaching material in her office. While the teacher is gone, the students talk more about ski and develop their conversations. (The students change the underlined parts in the second lesson.)

keep the structure of the story whilst changing its content, context or settings: two students may chat instead of four; the students may talk about their favourite animals instead of the television programme; the transfer student may come not from Nagano Prefecture because of her father's work, but from Tokyo because of her medical treatment. But they cannot introduce something unnatural (e.g. dinosaurs, monsters, the spiritual world, the universe). The students must develop their stories within the framework of their everyday lives. In the final stage, the groups rehearse their plays and show them to each other. After the performances, all the students discuss what they have noticed about languages and what they have found through the making and presentation of the performances.

Importantly, he argues that we should not neglect writing in the process. The students learn different types of language not only through speaking but also through writing: 'I consider that it is important to make students write spoken words. For me, one of the most important points in the education of spoken languages is to make them write spoken words and then master them' (Hirata, 2010).

7.3.3.3. Mindset

Kobayashi uses drama to change the mindset of the student.

7.3.3.3.1. Yuriiko Kobayashi

Kobayashi has been teaching drama at Tokyo City University since 2010. In 2010, Kobayashi published her drama textbook with her colleagues. In this book, as noted, Kobayashi et al. (2010) define that the aim of drama is to 'promote changes in

children's words and deeds and in their ways of looking at the world' (see Chapter 7.3.1.).

Basically, Kobayashi et al. argue that drama consists of four types of activity: (1) collaborative activity, (2) imaginative and creative activity, (3) activity with simulation, and (4) problem-solving activity (p.28-29). This is their promise. Then, they explain that there are three stages when we do drama (pp.131-134). The first stage consists of three approaches – we can choose one, depending on our focus. The authors explain that if the focus is on an introduction to a theme that they are dealing with the main lesson (the second stage), the teacher may offer students resources (e.g. stories, poems, letters, drawings, photos, etc.). The students receive them in various ways, including a presentation, a lecture, an appreciation of a movie and others. And they share information in these resources, whilst connecting it to their own knowledge. If the focus is on an introduction to group activity, the teacher may offer some games and warm-up exercises. Through these games and exercises, the students deepen their relationships. If the focus is on an introduction to linguistic or physical activity, the teacher may give improvisational exercises or more physical and expressive types of exercises. In doing so, the teacher familiarise themselves with acting.

In the second stage, the teacher provides new information. With this information at the first and second stages, the students create scenes. In their example, the authors introduce a character in the introduction and then tell their students that this character has a secret without explaining what it is. The task of the students is to imagine what the secret is and develop its context: Where and when does it happen?

Who shares the secret? Why is it important? Once they develop the detail of the secret, they act out them with various dramatic conventions.

In the final stage the students reflect upon their work and share their feelings, thoughts or ideas. The authors stress that it is important for the teacher to ask their students whether their views of the theme have changed or not. Indeed, this is where Kobayashi considers that drama is about change: if their views of the theme have changed, then this suggests that their words, deeds and ways of looking at the world have also changed.

7.3.3.4. Learning Environment

Takayama and Takao use drama to improve the learning environment. However, as noted, Takao places more emphasis on teaching theatrical cultures. For this reason, only Takayama is considered here. Central to Takayama's method is group work with improvisational acting

7.3.3.4.1. Noboru Takayama

After receiving his PhD from Nihon University in 2007, he has worked as a part-time lecturer in some universities, including Chubu University, Nihon University and Hiroshima International University. His original aim was to develop self-expressive competence: young people have to 'reconsider their own performances [not on the stage but] at home, at school and in the nation' (MPI, 11/08/2011). This came from his PhD thesis, *A Study of Developing Self-Expressive Competence through Drama Education* (Takayama, 2007). However, because of the

Council for the Promotion of Communication Education (see Chapter 5.2.3.3.) and because of his collaboration with Jun Watanabe, Takayama has modified his aim recently. His present aim is to create a learning space where a teacher and students, or students and students, can communicate with each other (see Chapter 7.3.1.). Thus, he has added two new elements, ‘learning space’ and ‘communication’, to the original.

There seem three stages in his work (Takayama, 2011). In the first stage, he offers students communication games⁷⁵ and in doing so familiarises them with the rules of drama and different dramatic forms, techniques and conventions. In the second stage, he divides the students into groups and asks each group to create a favourite scene freely through improvised acting. This means that they do not memorise their acting and blocking. While doing so, they also introduce to their work those dramatic forms, techniques and conventions they have learned at the first stage. After that, Takayama puts all scenes together and develop them into one show. He calls this ‘omnibus drama’ (MPI, 11/08/2011). The point of omnibus drama is that the students create their stories from their experiences. He argues that this is the way to give freedom to their acting, make their stories and acting realistic, and develop the quality of their performances in everyday life (not on the stage):

To use texts means accepting [existing] frameworks for acting, and in most cases, these frameworks are not real. A performance with [an] [existing] text means reproducing the text [in a visual form]. In this case, words [they are speaking] are not [students’] own words. In addition, the

⁷⁵ In Japan, the term ‘communication game’ has been acknowledged in the field of drama in schools since the establishment of the Council for the Promotion of Communication Education (e.g. Hirata & Rengyo, 2009). It indicates a warm-up exercise to activate a communication between participants.

act of acting is divided into that of rehearsals and that of [public] performances, and after performances, they are settled physically and mentally. [In other words, they detached themselves in real life physically and mentally from themselves in performances.] Don't you think this makes learning restrictive? (Takayama, 2011, p.178)

In the final stage, they present their show to the public. After the show, they reflect upon their work. In this reflection, Takayama asks the students to evaluate their performances with each other. He also asks them to submit some general report to him, too. Thus, basically, he offers students group work in order to promote the communication.

7.3.3.5. Expression and/or Communication

Fukuda, Tadashi, Dazai and Yamamoto use drama to develop the ability for expression and/or communication. In Fukuda's case, students learn how to speak and listen through various (dramatic) activities. Tadashi, meanwhile, introduces a wide range of (non-)dramatic games. Dazai differs from these two. He starts from familiarising students with self-expression and then polishes their expressions in a way of organising a formal theatrical production. In contrast, Yamamoto encourages students identify their tastes or feelings that they are usually unconscious of.

7.3.3.5.1. Mitsuo Fukuda

Fukuda has been working as a part-time lecturer at Saitama University since 2005, after working as a Japanese-language teacher at elementary school for more than thirty years. His aim is to promote both child's expression and communication

(see Chapter 7.3.1.). Above all, he considers that to deliver one's heart is most important: 'the heart [of the one who is speaking] must reach the person [who she is speaking to]' (MPI, 30/08/2010). For this purpose, Fukuda (2005) prepares three stages: 'listening', 'speaking' and 'the direction of the body'. At the stage of listening, Fukuda may tell stories to his students and familiarises them with listening: 'To develop the ability for communication, first, one must become able to listen to a person with interest' (p.37). At the stage of speaking, he may read a poem with his students and pick up some lines from it. Here, he asks the students to play the characters who are speaking these lines. The students develop the characters of these characters and move as they wish. Thus, the students use their whole bodies and minds as well as their imagination. For him, this is crucial: 'The experience gained through the use of the body makes our imaginary worlds richer' (p.127). And for him this is where the students start to develop their speaking skills: 'I saw that, as they became able to imagine things more clearly, their words also became clearer. It was as if voices got facial expressions' (p.119). In the final stage, Fukuda clarifies the direction of the faces and bodies of the students in role. In other words, he makes them clarify whom they are actually speaking to. He asks a student, 'Can you speaking to Hideki?' (p.113) or 'Good. But, who are you speaking to?' (p.131)

7.3.3.5.2. Yoshiaki Tadashi

Tadashi has been now working as the president of the Japan Drama Education Association and the director of the Dramacation Spread Center. His aim is to develop the ability for expression and communication and in doing so nurture human

relations (see Chapter 7.3.1.). To do so, Tadashi (2007) offers four different types of (non-)dramatic exercises: (a) to develop human relations, (b) to sense the body and awake the senses, (c) to enjoy communication and (d) to enjoy expression. Each activity can complete within five minutes. Tadashi (2008) stresses that the teacher must accept any ideas and expressions which students submit and that students must be honest to their feelings.

An example of the first category is ‘Making Friends’ (2007). In this exercise, participants walk around. Once the facilitator tells a theme (e.g. sport), each of participants, then, shouts her favourite sport (e.g. football, tennis, baseball), finds people who like the same sport and make a group with them. Finally, each group physicalizes the scene of the sport they have chosen. Thus, participants become friends through the making of a group.

An example of the third category is ‘Chatting Friends’ (2007). In this exercise, the facilitator makes a group of three people and asks them to chat, for instance, as frogs. After a while, he exchanges one of them with another student who is in the auditorium and asks this new group to chat as another character. Exercises in other categories are analogous to these.⁷⁶ Central to his work is ‘play’. He (2008) argues that play nurtures human relations because it allows one to be more relaxed, to increase her concentration and sense other people and surroundings.

⁷⁶ Because of limitation of space, I do not go into the detail of his work. However, one may ask if we may call Tadashi’s work drama. Here, one may recall Gavin Bolton’s criticism on Brian Way: ‘In most of Way’s exercises, “Acting” is reduced to reacting mimetically. He has virtually taken the word “acting” out of the educationist’s vocabulary, so that teachers are left with the impression that whatever goes on in the classroom in the name of drama has nothing to do with what people do in a theatre’ (Bolton, 1998, p.165). Tadashi’s work is similar to Way’s.

7.3.3.5.3. Hisao Dazai

Dazai has been working as a professor at Tamagawa University now. We noted earlier that he has inherited the *hyogen* education tradition from Okada (see Chapter 1.1.1.). This means that, like Okada's, Dazai's *hyogen* education is based on *Zenjin* education, Creative Dramatics (Geraldine Brian Siks) and the early Drama-in-Education in England (Slade and especially Way). One of the major differences between the two is that although Okada only stressed what Way calls 'drama' and tended to neglect 'theatre', Dazai deals with both: that is, whilst Okada preferred to do drama in the classroom or at home, Dazai takes students to a theatre and put them on the real stage; whilst Okada distanced students from skills, Dazai introduces a wide range of theatrical skills; and, whilst Okada rejects the audience, Dazai accepts it (Dazai, et al., 2010).

His aim is to promote self-expression (see Chapter 7.3.1.), but we should not forget that it is associated with the development of the whole person with individuality because his *hyogen* education is based on *Zenjin* education.

Based on Way's distinction of drama (as personal experience) and theatre (as a communication between actors and the audience), Dazai divides the process of his work into two stages: from drama to theatre. At the drama stage, he lays the foundation of expression in students through simple imaginative and creative activities (e.g. play, dramatic play, movement). Central to this is 'mental activity' (Dazai, 2000). He assumes that people come to try to express something as the result that they receive external stimuli and their mental activities become active. At this stage, the quality of their expressions is less important. Rather, Dazai considers that

students should deepen their understanding of themselves and discover their inner resources: 'The main aim of drama is to invite one to the journey of self-discovery' (Dazai & Yamada, 1998, p.188). He also requires students to develop their imagination and compassion, for imagination enables them to (1) imagine other people's feelings and situations and (2) consider alternative reality or an ideal future: 'imagination is the quality of "compassion". It is the quality to imagine concretely, for example, that "It would be nicer if things become like this or if things go to that direction" or "It would be painful, or harsh, if..."' (ibid, p.182). In this process, students realise that no expression, therefore no one, is the same and this is a positive thing: 'In short, this means cultivating a feeling that "everyone is different and everyone is good" and developing an attitude towards sharing this feeling with other people' (ibid). This is where we can see the most obvious connection of his work to *Zenjin* education and Way's work which also advocate individuality.

Dazai (2004) explains that we can finish our activity at the drama stage if participants feel enough. However, he also states that once students become confident about their expressions, they start to think about sharing their expressions with the third person: 'she naturally comes to feel that she wants to convey or present her expression not to her friends but to other people' (Dazai, 2000, p.33). He states that this is when they can move to the next stage: that of theatre. At the theatre stage, Dazai attempts to polish students' immature expressions. Expressions at the drama stage are powerful and authentic, but not all audiences can understand them because these expressions are self-complacent: students create them for themselves. At the theatre stage, he introduces various modes of expression such as music, movement,

and film. He also invites professional artists to make students work with them. His intention here is to make every expression more artistic: words become poems and then songs, for example. He describes this process as ‘the transformation from the world of play to the world of art’ (Dazai & Yamada, 1998, p.185). However, the aim here is not to replace students’ natural and unique expressions with formal, technical and professional expressions. Rather, it is to reinforce or strengthen their original expressions. This means, for example, that he may introduce techniques of Japanese noh theatre to young people. But, instead of teaching how to act in the kabuki manner, he employs elements of kabuki theatre to create their own form of theatre.

7.3.3.5.4. Naoki Yamamoto

Yamamoto has been teaching drama at the Ariake College of Education and the Arts since 2002. There are two people who have influenced him: Shiro Kobayashi, a professor who he met during his university years, and Hisao Dazai, who he met after graduation from university. Like Dazai, he (2010) regards drama as activity to ‘promote the development of the whole person and create a creative and individualistic child’ (p.4). However, like Kobayashi, he also sees theatre as the study of humans: ‘I recently went to Shiro Kobayashi’s lecture, Arts and Humans, and what I have found from that lecture is that theatre is art and art deals with humans. I was aware of that but finally confirmed it. In other words, what drama education does is indeed the study of humans...’ (MPI, 24/08/2010). That is, Yamamoto argues that drama is about self-expression but also about understanding.

Nevertheless, Yamamoto has been teaching those students who want to be

nursery teachers. Therefore, as noted he has modified his aim in terms of nursery education (see Chapter 7.3.1.):

Drama is one of the educational programmes to promote self-discovery and understandings of others through becoming yourself or someone else and through living this someone's life in a certain situation. Its second aim is to develop sensibility and the five senses, enhance imagination, control emotion and body, and sense the connection between the mind and body. Its final aim is to become able to create confident self-expression with your classmates and gain positive thinking. (Yamamoto, 2010, p.8)

In practice, however, Yamamoto tends to teach drama to university students not so much in the way that nursery students are taught drama, but tends to develop the expression, understanding and ultimately identity of these university students. His lesson consists of four stages: (1) introduction, (2) physical and mental preparation, (3) drama, and (4) a plan for her own drama lesson (ibid, p.11-15). In the first stage, Yamamoto offers ice-breaking and warm-up exercises. This is based on his premise that, in general, Japanese students cannot act and do drama, because they are so used to confining themselves to desks and chairs, returning a single answer to the teacher and hiding their inner feelings from the teacher. For this reason, at this stage he makes them understand that in drama they can use their whole bodies and minds; they can say anything; and they can share their feelings with their classmates. In other words, he makes them understand that the rules of drama differ from those of other classes.

In the second stage, Yamamoto introduces different types of exercises. For

example, if he plans to make a scene under a serious theme (e.g. death) at the third stage, he offers exercises which make students calm down. Thus, he makes them prepare their bodies and minds for the next stage. In the third stage, Yamamoto encourages them to create stories and performances. He describes this stage as ‘a challenge to a creation’ (ibid, p.14). He also explains that unlike the previous stages, this stage emphasises ‘likening’, ‘transformation’ and ‘relationship’ (ibid) which, he thinks, are central theatrical elements. For example, in this stage he lets students play with plastic bags and identify their colours, sounds, shapes and other characteristics. He then asks them to create stories and scenes from these characteristics. The point is that while playing with these plastic bags, the students feel something from them: these feelings become a basis for their creations. In a sense, this is very close to what Dazai says about ‘mental activity’. In the final stage, he asks his students to develop a plan for their drama lessons based on what they have learned from his lessons.

For him, the third stage is most important. He argues that to express something students must ‘identify from themselves their hobbies, their important things, things they want to try, or their own feelings’ (MPI, 24/08/2010). A reason for this is that he feels that many of his students are apathetic and their identities are anonymous and invisible: ‘there are people whose identities are less clear, that is, students who have no judgement criteria for what they enjoy and what they do not enjoy’ (MPI, 24/08/2010). For this reason, he mentions, ‘I think that we can change such people by offering them an opportunity to attend drama and do something [in it]’ (MPI, 24/08/2010).

7.3.3.6. Personal Interests

Kumagai respects participants' personal interests, and we should be aware that this concept of personal interests is associated with not Rousseau's pedagogy (see Chapter 9.2.), but Paulo Freire and Augusto Boal's 'emancipatory' pedagogy (see Chapter 9.4).

7.3.3.6.1. Yasuhiro Kumagai

Kumagai has been teaching applied drama at Nihon University since the mid-1990s. In principle, he considers that it is participants who decide on the aim of drama (see Chapter 7.3.1.). In his work, he prepares no particular theories or methods of drama, as he believes that what participants want to do is the matter, and theories and methods come after it. He argues:

Great practitioners have great philosophies. The reason why I cannot stop my deep respect for Boal and Freire is that their philosophies are interesting. Because I have such an idea that methods should not betray their philosophies and realities, I tend to remove methods consciously [from my work]. (MPI, 13/08/2011)

The frame of his drama is very weak. He prepares a draft lesson plan but, depending on the condition and reaction of participants, easily changes it. Central to this work is 'to try': 'To try – I think that this is the core of any workshop... You do not merely do what you always do. You try variously what you have not done... Then what can we see?' (Kumagai, 2010, p.55) This means that he avoids leading participants to a specific goal and adopts an open-end approach. Even if he cannot complete the

lesson because he listens to each participant carefully for instance, he does not worry about it.

For example, in his ‘Toshi-map Project’ which he organised in collaboration with Awlspot Theatre in Toyoshima, Tokyo, between 2009 and 2011, Kumagai and the participants, first, walked around the town around the theatre. This is because the theatre asked him to organise a programme promoting the relationship between the theatre and the local town because it was still a new building. However, both Kumagai and participants had no plan, and they were not familiar with the town. Therefore, they started from walking around the town. While walking, they identified several issues. One of them was that they discovered that about 16,000 foreign people living in the town, and they had their own communities within it. They also found that there were many ‘*otaku*’ people in the town who obsessively loved subcultures because in the town there were many shops that specialised in Japanese *anime* (cartoons), *manga* (comics) and video games. Both Kumagai and the participants agreed that these issues would be worth investigating, and that they would be issues which the theatre and the town must be aware of, so they decided to create performances from them. However, they wished to discuss the issues with the audience. Therefore, they decided to use forum theatre. In their show, four different groups presented four different performances. Like Boal’s forum theatre, the performers (participants) in each group exchanged their views of the issues with audiences while giving the presentation. However, he stresses the importance of making some modification to the form-theatre convention, according to what they want to achieve through their work: ‘my workshop may be analogous to Boal’s, but

it is full of my original or unknown elements. So, in fact, it is not the same as Boal's workshop' (MPI, 13/08/2011).

7.3.3.7. Induction into Theatre

Takao attempts to teach students a theatrical culture – Keith Johnstone's improvisational theatre in particular.

7.3.3.7.1. Takashi Takao

Takao has been teaching drama at Tokyo Gakugei University since 2005. His work is based on his PhD thesis, *Does Keith Johnstone's Impro Develop Creativity?* (2004). In this thesis, he explored in what ways Johnstone's improvisation awakens one's creativity. His aim is to deliver Johnstone's improvisation as it is – as an artwork which finally awakens participants' creativity or spontaneity (see Chapter 7.3.1.). But, Takao also takes the learning environment into consideration because he often sees that students feel stressed at school (see Chapter 7.3.1.). But, for him, improvisation is not a problem-solving tool or therapy. Rather, he stresses spontaneity and playfulness:

...it is my continuous task to change the view that learning is stressful. Because I always think about spontaneity or playfulness, I stress this point and that is my basic idea. You can say the same in companies. In general, those companies that allow workers to have fun generate ideas and try out them, are more successful than those companies that force workers to work very hard. (MPI, 12/08/2011)

For Takao, delivering Johnstone's improvisation as it is and improving learning

spaces are not different agendas: both are based on positive, playful, spontaneous and creative activities.

In principle, Takao follows Johnstone's strategies. According to Takao (2006, p.323-325), Johnstone argues that every person develops the social mind in order to protect herself from derision. The problem is that this social mind brings about three kinds of fear to the person – 'fear of evaluations', 'fear of the future and changes' and 'fear of being seen' – and these three kinds of fear interrupt her from the immediate manifestation of her imagination. In other words, the person is trained to present her imagination only after censoring it in her mind as a means of translating it into a language. Moreover, these fears develop in the person the idea that she must fail safely. Consequently, the person starts to control and restrict her actions. This is how one loses her creativity and spontaneity. Therefore, in order to remove these three kinds of fear, Johnstone proposes six strategies: participants should (1) work in an ordinary manner instead of working hard; (2) do something general rather than something unique; (3) avoid trying to be smart; (4) avoid trying to win; (5) avoid blaming themselves; (6) stop taking any responsibility for their own imaginations. Johnstone considers that these strategies help one deactivate her social mind.

Based on such strategies, Takao structures his lesson not so much in advance, but by intuition and with inspiration at that very moment he is working with participants. In my interview with him (MPI, 12/08/2011), he explains this with his examples of acupuncture, go (a Japanese board game), and rakugo (a traditional Japanese comic storytelling). For example, an acupuncturist diagnoses the whole body of a patient and gathers information about different parts of the body. The

acupuncturist then inserts needles at outer parts of the body (e.g. hands and feet) and sees how the body will react to them. At this stage, the acupuncturist avoids inserting needles at the central parts of the body, because changes in these central parts make huge impacts on the whole body and endanger life. Gradually, the acupuncturist narrows areas to explore and finally identifies the part of the body that is most concerned with that symptom. After this, the acupuncturist inserts the most important and possibly efficacious needles to that part. Similarly, a go player, by intuition, places stones on the various places of the go board at the beginning of a game. At the latter stages of the game, the player tries to give damages to the scores of the other player by using effectively those stones placed at the earlier stages. In rakugo, traditionally, a storyteller goes to the stage without deciding what he is going to tell. Rather, he has a chat with audiences for a while and, as observing their conditions, he, by intuition, selects a story from his collection of stories. Thus, Takao first observes participants and then decide what to do and how to do it:

[At the beginning of my workshop] I introduce myself [to participants] and have some chat [with them]. Of course, during the chat, I receive some reactions and laughs or find that people are tensed. Suddenly, I get an idea for the first exercise [from these reactions]. So I try it once. If I receive some reactions [to it from participants], then I will get another idea [for the next exercise]. After this, I repeat this one after another. (MPI, 12/08/2011)

In this way, Takao does not create any structure in his lessons. Therefore, he stress, ‘I do not think at all that I want teachers to follow what I do’ (MPI, 12/08/2011).

7.4. Conclusion

In this chapter, we have noted that Japanese drama teachers use drama for seven purposes: (1) To make learning experimental and constructive – Jun, Takahiro; (2) To teach the Japanese language – Hirata; (3) To change the mindset of the student – Kobayashi; (4) To improve the learning environment – Takayama (and Takao); (5) To develop the ability for expression and/or communication – Fukuda, Tadashi, Dazai, and Yamamoto; (6) To explore personal interests – Kumagai; and (7) To teach theatrical cultures – Takao. However, there may be more than seven purposes: as I pointed out in Chapter 6, the samples in my survey are selective and value is given to what I calls ‘leading drama teachers’ who live in Japan and have been influential in the development of drama in schools since the execution of the 2002 Curriculum Guidelines (i.e. the Period of Integrated Studies).

In Chapter 5, we noted that there had been the four positions in the field of drama in schools, although the subject position has been missing in the Japanese field of drama in schools. Hirata belongs to the drama-as-Japanese-Language position. Takao belongs to the subject position – but the way he belongs to this position is very limited, in that he only delivers Keith Johnstone’s theatrical culture. The rest belongs to the method position. Conditionally, Dazai extends the method position to the creative-and-cultural position.

One of the important suggestions here is that the ways Japanese drama teachers who support the subject position teach specialist knowledge and skills may be limited: they do not teach a wide range of theatrical knowledge, skills and cultures. Like Takao, they may teach particular theatrical knowledge, skills and cultures in

which they are personally interested. A further important suggestion is that, the method position of Japan is concerned with (a) making learning experimental and constructive, (b) changing the mindset of the student, (c) improving the learning environment, (d) developing the ability for expression and/or communication, and (e) exploring personal interests.

In relation to *hyogen* education, the analysis shows that it corresponds to (5) To develop the ability for expression and/or communication. This then suggests that *hyogen* education is a very limited teaching/dramatic method. Generally speaking, it does not cover, for example, experimental and constructive learning, changes in the mindset of student, the improvement of the learning environment. For this reason, I now argue that specialists of *hyogen* education, if they want to educate the student to be a whole person, should not too much rely on their conventional methods; they should turn their eyes to other dramatic methods as well.

CHAPTER 8: THE PHILOSOPHY OF EDUCATION 1

8.1. Introduction

Chapters 8, 9 and 10 explore the third question: How has the philosophy of education developed? From this point, the study shifts its focus from social science to philosophy. However, this is based on the premise that contemporary educational philosophies, such as postmodernism and holism, tend to take ideas from social science.

With Bourdieu's field theory, this study assumes that the field of drama in schools is contained within two wider fields: the field of theatre and that of education. As for changes in the field of theatre, Neelands (1997) has already explained that the paradigm of theatre has shifted from the Modern Drama paradigm to the alternative paradigm of theatre. Hence, I will not consider changes in the field of theatre here. Rather, I am more interested in changes in the field of education, for *hyogen* education – to be precise, the term 'whole person' – originates in not the field of theatre, but that of education.

In Chapter 8, I shall explain the theoretical frameworks for analysing changes in the field of education. In Chapter 9, I shall explore these changes in the field of education, while in Chapter 10, identifying different types of drama that correspond to these changes.

8.2 Five Key Educational Philosophies

This study explores changes in the field of education through the analysis of educational philosophy (A reason for this will be given in the next section), and it seems that there have been five key – not necessarily dominant – educational philosophies in the twentieth and twenty-first centuries: essentialism, naturalism, pragmatism, postmodernism and holism. In the global context, educators have come to pay attention to essentialism since the late nineteenth century, to naturalism since the early twentieth century, to pragmatism since the mid-twentieth century, to postmodernism since the 1970s and to holism since the 1990s (I shall explain when these first emerged in Japan in Chapter 9). The selection of these five philosophical systems comes from four realisations. The first of them is that, as noted in the earlier chapters, there are two basic pedagogical approaches in the field of education: subject-based and integrated, or collection and integrated codes in Bernstein's (1975) term. Essentialism, then, corresponds to the former, whilst naturalism, pragmatism, postmodernism and holism correspond to the latter. Now, at this point in the discussion, it is instructive to clarify the relationship between Bernstein's principles of educational codes and these educational philosophies. According to educational philosophers, essentialism demands 'formal' or 'subject-based' curriculum (Collins & O'Brien, 2011; Gutek, 1988; Knight, 1989; Ozmon & Craver, 1986) and attempts to offer students 'some essential, or basic, tool skills' (Gutek, 1988, p.256) that have contributed to human well-being such as reading, writing, arithmetic, and civilized social behaviour. It believes that 'discipline is necessary for systematic learning to occur in school situations' and 'respect for legitimate authority, both in school and in

society, is a value to be cultivated in students' (ibid, p.257). Importantly, essentialism criticises progressive education for being 'too soft' (Knight, 1989, p.109). I argue that these points echo the characteristics of collection codes. In contrast, as we will see in the next chapter, naturalism, pragmatism, postmodernism and holism all advocate integrated approaches: the teacher develops a curriculum from the interests and needs of students or their community by way of involving a wide range of subjects, that is, broad areas of knowledge; value is given to activity rather than rote learning; there is a dialogical relationship between the teacher and students. I consider that these are analogous to the characteristics of integrated codes.

Collection Codes (subject-based approach)	Integrated Codes (integrated approach)
Essentialism the late 19 th century	Naturalism the early 20 th century Pragmatism the mid-20 th century Postmodernism the 1970s and 1980s Holism the 1990s and 2000s

The relationship of the five educational philosophies
to Basil Bernstein's principle of educational codes

The second realisation is that as holistic educators proposes, the person lives in five different context: the individual (or the whole person), community, the (wider) society, the globe (including both human and natural worlds) and the cosmos (R. Miller, 2000).

The third realisation, which comes from the second realisation, is that

naturalism places the greatest emphasis on the individual; pragmatism, on community; postmodernism, on the wider society; and holism, on the globe and the cosmos. The argument that naturalism stresses the individual lies in Jean Jacques Rousseau's (2007a) statement that '[t]he natural man lives for himself; he is the unit, the whole, dependent only himself and his life'. The argument that pragmatism stresses community comes from John Dewey's (1916) statement that 'these immature members be not merely physically preserved in adequate numbers, but that they be initiated into the interests, purposes, information, skill, and practices of the mature members: otherwise the group will cease its characteristic life' (p.3). The argument that postmodernism stresses the wider society derives from the argument of postmodernists that pragmatists 'failed to provide adequate treatment of power relations in the wider society' (Ozmon & Craver, 1999, p.165). The argument that holism stresses the globe and the cosmos originates in the following statement of holistic education, which includes all the five contexts:

Besides the whole person there needs to be wholeness in the *community*. People need to be able to relate to one another openly and directly and to foster a sense of care. Communities need to operate on democratic principles and support pluralism. There also should be holism in *society* that allows for more local control and citizen participation. Holistic educators are concerned that the ideology of the marketplace dominates society and they call for more humane approaches to our social structures. Another level of wholeness is the *planet*. Holistic educators generally look at the planet in terms of ecological interdependence. Finally, there is the wholeness of the *cosmos*. This again involves the spiritual dimension that I referred to earlier. (J. P. Miller, 2005, p.2, his *italics*).

A further discussion on the relationships between these four educational philosophies will be made in later sections (see Chapter 8.4.1. and 8.5).

The fourth realisation is that it is possible to locate other major philosophical systems in one of these philosophical domains – therefore, I do not need to deal with every single educational philosophy for analysis. For example, realism, nationalism and essentialism share similar characteristics (Gutek, 1988). Idealism originates in naturalism (Butler, 1966). Progressivism can be divided into naturalism and pragmatism (Winch & Gingell, 2008). Constructivism and experimentalism are good allies of pragmatism (ibid). Marxism and neo-Marxism have developed into postmodernism (Ozmon & Craver, 1999). Holism is built upon perennialism, existentialism, naturalism, pragmatism and neo-Marxism (Yoshida, 1999).

In terms of understanding the development of the philosophy of education in the twentieth and twenty-first centuries and exploring changes in the field of education, I consider these five educational philosophies to be crucial.

Based on these assumptions, in the next two chapters, I wish to argue that the work of Slade and Way reflects the naturalist philosophy of education. However, new educational philosophies have emerged since the appearance of naturalism, and they seem more effective in the development of young people than naturalism today. Therefore, to reconsider *hyogen* education, we need to take these new educational philosophies into consideration.

I have just mentioned that I shall explore the five educational philosophies. However, I shall exclude essentialism, since it corresponds to a collection code and we noted the characteristics of collection codes already. Moreover, Neelands (1997)

has already produced his theory of drama in schools covering both subject and method positions of drama (This then means that his theory takes both collection and integrated codes into consideration). For this reason, only naturalism, pragmatism, postmodernism and holism will be examined.

8.3. Educational Philosophy

An educational philosophy is an organised, systematic outlook centered upon educational goals and the means of achieving them. In other words, it is a basic position concerning the nature of growing human beings and their total environments that is taken in relation to the appropriate purposes and operations of educational institutions.

Morris L. Bigge (1982, p.1)

According to Wilfred Carr (2004), many members of the wider educational community in England have given up dealing with educational philosophy, for they have found that it is ‘an inward-looking scholastic activity that...makes little contribution to the formation of educational policy or the improvement of educational practice’ (p.56). However, educational philosophers argue that educators and policy-makers have failed to answer the fundamental question about the aims of education as a result of turning their eyes more to organisational, institutional and political issues (Cremin, 1965; Knight, 1989). In her *Happiness and Education*, Nel Noddings (2003) explains that too many educators discuss the standards rather than aims of education today and ‘the reason given for this emphasis is almost always economic’ (ibid). Consequently, the aims of education have been ‘far too narrow’ (p.84). She points out that discussions about standards have been distancing us from

asking the fundamental question about the aims of education, pondering a way to achieve a democratic society, and finding solutions to a wide range of social issues. However, she argues that if we consider that there is ‘more to individual life and the life of a nation than economic superiority’, then ‘we need to talk about aims because aims provide criteria by which we judge our choices of goals, objectives, and subject content’ (p.89). This is the reason why I have decided to explore changes in the field of education, by analysing the development of educational philosophy.

Next, I shall explore and define the nature of educational philosophy. According to Adrian M. Dupuis (1985), one can see the relation between general philosophy and educational philosophy from two angles: some recognise the connection between general philosophy and educational philosophy (Kneller, 1964, p.22; Knight, 1989); but others do not (T. W. Moore, 1982). According to Dupuis (1985), in the former ‘one can deduce a rather definite set or system of educational principles and practices from general philosophy’ (p.4). In this view, the teacher will espouse a system of educational principles and practice reflecting certain basic beliefs. On the contrary, in the latter general philosophy ‘has no direct bearing on the choice of educational principles or practices or on the acceptance or rejection of theories developed within the field of education’ (ibid). I understand the second position in the sense that the educational enterprise is more complex in reality. However, for the purpose of analysis, this study adopts the first position, seeing that there is a profound connection between general philosophy and educational philosophy.

For some educational philosophers, educational philosophy is identical to

educational theory (Bigge, 1982; Dewey, 1916). However, others disagree with such a view. Terence W. Moore (1982) argues that it is the role of educational philosophy to ‘try to answer questions about the curriculum, about social considerations like the need for equality, freedom, authority and democracy in education’ and ‘[t]hese answers have been embodied in educational theories, either explicit or implicit in practice’ (p.16). In line with this view, I distinguish educational philosophy from theory and practice, but consider from the previous discussion that there is a coherent connection between general philosophy, educational philosophy, educational theory and practice.

General philosophy and educational philosophy share some of their characteristics. Both ask fundamental questions about our life (Dewey, 1916; Knight, 1989), whilst seeking to offer an organised picture of the universe of which we are a part (Bigge, 1982). The basic goal of both general and educational philosophies is to produce ‘a wisdom which would influence the conduct of life’ (Dewey, 1916), and yet this wisdom is rather a suggestion than a rule. If pragmatists, both general and educational philosophers regard philosophy as ongoing activity (Kilpatrick, 1951).

There are also aspects that are peculiar to educational philosophy. Firstly, educational philosophy, as distinct from general philosophy, explores the basic nature of the educational process (Bigge, 1982) – e.g. who is being educated (the nature of persons), what the ends or purposes of education are, and what general means (curricular and methodological) should be used to achieve the goals set (Power, 1982). Secondly, it asks questions about issues particular to education (ibid). Thirdly, it helps a teacher understand what she is doing and why she is doing it (Bigge, 1982;

Langford, 1968). Fourthly, it provides solutions to educational problems. When facing a problem, a teacher, therefore, can refer to ‘a ready set of guidelines...upon which to act’ (Bigge, 1982, p.10). Finally, educational philosophy brings teachers into ‘a position from which they can intelligently evaluate alternative ends, relate their aims to desired ends, and select pedagogical methods that harmonize with their aims’ (Knight, 1989, p.5).

I am aware that different educational philosophers have different definitions of educational philosophy, and this is my definition of educational philosophy.

8.3.1. School Approach

This study adopts what Howard A. Ozmon and Samuel M. Craver (1986) describes as a ‘school’ or ‘system’ approach to the philosophy of education. In essence, the approach attempts to illustrate who has developed a philosophy of education, with what ideas, and it serves to explain its assumptions about aims of education, curriculum, teaching methods and others. According to Ozmon and Craver, its advantage is that ‘philosophical developments are presented in an organized and orderly fashion. This enables the reader to grasp the essential elements and basic principles of each philosophy and to see how they have influenced educational theory and practice’ (p.297). In a sense, this reminds us of Bourdieu’s (1977) theory of habitus, in that the system approach reveals how educators in each philosophical system act. However, I do not adopt Bourdieu’s field theory this time, for my focus is not to reveal the objective structure of different philosophical positions and the power relation between them.

In describing educational philosophy, researchers refer to a variety of items, including metaphysics, epistemology, axiology, logic, aims of education, curriculum, teaching method, learning process, the conception of the learner, the role of the teacher, environment, evaluation, and others (Bigge, 1982; Gutek, 1988; Knight, 1989; J. P. Miller, 1983). In view of limitations of space, this study only deals with metaphysics, epistemology, aims of education, curriculum, and teaching method, although I may refer to other items within the five items if necessary.

8.3.1.1. Metaphysics

Metaphysics deals with the nature of reality. In general, metaphysics consists of the four areas of cosmology, ontology, theology and anthropology (Knight, 1989; Winch & Gingell, 2008). Cosmology is the study of the universe, asking questions about the origin, nature and development of the universe. Ontology is the study of being, asking questions about the nature of existence. Theology is the study of God, asking questions about the existence and attributes of God. Anthropology is the study of human beings, asking questions about the relationship between the body and the mind based on the premise that a human being is both subject and object. In relation to education, Knight (1989) explains that metaphysics is central to any concept of education, for ‘the education program of the school be based upon fact and reality rather than fancy, illusion, or imagination’ and that ‘[v]arying metaphysical beliefs lead to different educational approaches, and even separate systems of education’ (p.19). In this study, I mainly refer to cosmology and ontology.

8.3.1.2. Epistemology

Epistemology explores the nature, source and validity of both knowledge and truth. According to Knight (1989), there are four key questions: (1) Can reality be known? – sceptics and agnostics, for example, do not believe that knowledge can be known; (2) Is knowledge subjective or objective? – pragmatism considers knowledge as subjective since a source for knowledge is experience, whilst naturalism regards knowledge as objective since a source for knowledge is nature; (3) Is truth relative or absolute? – Is that truth eternally and universally true irrespective of time or place? and (4) Is there truth independent of human existence? – naturalism produces a truth independent of human existence since it relies on nature as a source for knowledge (pp.21-22). In relation to education, Knight explains that ‘assumptions about the importance of the various source of knowledge will certainly be reflected in curricular emphases’ (p.27) and that ‘[e]pistemological assumptions concerning the communication of knowledge from one person or thing to another person will...impact upon teaching methodologies and the function of the teacher in the educative content’ (pp.27-28). In this study, I address some of these questions.

8.3.1.3. Aims of Education

The aims of education deal with what education is for and ‘determine the character of everything else: institutions, curriculum, pedagogy and assessment’ (Winch & Gingell, 2008, p.9). The important point concerning them is that aims of education ‘can be set by different groups within society acting in correct, in conflict, or in a spirit of compromise’ (ibid), based on the premise that society consists of

different groups, such as the government, various groupings of citizens, business, children and educational professionals themselves, all of which may have influence over education. This means that:

The more there is agreement, the more likely that a consensus over aims is likely to be achieved. The less likely there is to be agreement, the more likely it is that aims will either be directly imposed by a powerful group such as the state, or they will in practice be set by those most directly concerned with education, namely teachers. (ibid)

In particular, postmodern educational philosophers are serious about this issue: they seek to reveal whom aims of education are for.

8.3.1.4. Curriculum

Curriculum is a ‘set of planned activities which are designed to implement a particular educational aim...in terms of the content of what it to be taught and the knowledge, skills and attitudes which are to be deliberately fostered’ (Winch & Gingell, 2008, pp.49-50). Above all, for every educator, ‘the question of curriculum choice’ (ibid, p.49) is important, for different types of curriculum reflect different types of aims. In an earlier chapter, we noted two different types of curriculum – subject-based curriculum (collection codes) and integrated curriculum (integrated codes) – and saw that they reflect different aims of education and educate children to be different types of people (see Chapter 4.2.3.). Collection codes aim to create specialists; integrated codes aim to create good citizens.

8.3.1.5. Methods

Methods of teaching refer to the ‘means or procedures that a teacher uses to aid students in having an experience, mastering a skill or process, or in acquiring an area of knowledge’ (Gutek, 1988, p.7). They are ‘closely related to the goals or ends that are specified in the curriculum’ – if effective, they will ‘achieve the desired end’ (ibid). It often includes the learning process, as it cannot be separated from learning (Winch and Gingell, 2008). As with the curriculum, there are two kinds of methods: traditional (collection codes) and child-centred (integrated codes) (ibid).

In the next chapter, I will describe the nature of each of the four educational philosophies through the analysis of these five items, while establishing a foundation for the analysis of different types of drama corresponding to them.

8.4. Paradigm

This study considers shifts in educational philosophy, and subsequently in drama, from essentialism to naturalism, from naturalism to pragmatism, from pragmatism to postmodernism, from postmodernism to holism, to be paradigm shifts. Educational philosophers and drama teachers in different philosophical positions face new educational issues, and they propose new aims of (drama) education, curriculum, teaching methods and others in order to solve these issues.

In his *Structure of Scientific Revolutions*, Thomas Kuhn (1970) proposes to write a history of science with his concept of ‘paradigm’. According to him, the practice of science is a ‘puzzle-solving activity’ (p.35) in which scientists address problems through procedures bound within normative rules. Kuhn defines those

preconditions that define these normative rules as ‘paradigms’. According to him, paradigms emerge from ‘some accepted examples of actual scientific practice – examples which include law, theory, application, and instrumentation together’ (p.10) and they provide ‘model problems and solutions’ (p.viii) to a community of practitioners.

One of the important points of Kuhn’s notion of paradigm is that different paradigms offer different procedures to generate questions, design their research and answer their questions. Another point is that a paradigm defines the nature of an object. In other words, a paradigm defines which perspective we examine the object from, and what kinds of facts are valid. The other point is that paradigms allow a scientist to share her ideas with others. Those who adopt procedures drawn from the same paradigms can understand what they are discussing each other, for they look at an object from the same angle. However, those who adopt different paradigms cannot share their ideas, for they look at the same thing from different angles.

Kuhn introduces another important concept called ‘paradigm shift’. According to him, a paradigm shift takes place with a ‘scientific revolution’, where ‘normal science’ moves to ‘extraordinary science’. Normal science refers to:

...research firmly based upon one or more past scientific achievements, achievements that some particular scientific community acknowledges for a time as supplying the foundation for its further practice. (p.10)

He explains that normal science is valid for a time, but becomes invalid at the time when it faces a ‘crisis’ in which science begins to produce contradictory evidence or unexpected outcomes that cannot be answered by the procedures of normal science.

In this way, scientists come to face many 'anomalies'. Such a crisis is crucial in a scientific revolution, in that a paradigm shift does not take place without it. He writes a crisis 'loosens the stereotypes and provides the incremental data necessary for a fundamental paradigm shift' (p.89).

Scientists attempt to overcome the anomalies with those procedures drawn from the existing paradigm for a while, but finally confirm that they need different procedures distinct from those drawn from the existing paradigm. Thus, normal science moves to 'extraordinary science':

When...an anomaly comes to seem more than just another puzzle of normal science, the transition to crisis and to extraordinary science has begun. (p.48)

The proliferation of competing articulations, the willingness to try anything, the expression of explicit discontent, the recourse to philosophy and to debate over fundamentals, all these are symptoms of a transition from normal to extraordinary research. (p.91)

Scientists try a variety of ideas and procedures to make sense of the anomalies, and gradually start to develop a new paradigm from new accepted examples of actual scientific practice. This is what Kuhn calls a 'scientific revolution':

The extraordinary episodes in which that shift of professional commitments occurs are the ones known in this essay as scientific revolutions. They are the tradition-shattering complements to the tradition-bound activity of normal science. (p.6)

In essence, a paradigm shift is rather 'revolutionary' than evolutionary, for scientists

develop a new paradigm, not so much in a way of adding new ideas to old ones, but in a way of deconstructing the existing view of a science and creating a new conception of a science:

The transition from a paradigm in crisis to a new one from which a new tradition of normal science can emerge is far from a cumulative process, one achieved by an articulation or extension of the old paradigm. Rather it is a reconstruction of the field from new fundamentals, a reconstruction that changes some of the field's most elementary theoretical generalizations as well as many of its paradigm methods and applications. (p.49)

This discussion that a paradigm shift is revolutionary is important in terms of the present study. Basically, Kuhn speaks of paradigm in terms of natural science. However, what we are focusing on here is education, and there is a crucial difference between them. In natural science, almost all scientists change their view of science when facing a new paradigm. Good examples of this are the Copernican Revolution, Newton's law of motion, Einstein's special theory of relativity, etc. In contrast, educators select their pedagogies based on their interests, preferences or 'tastes' (in Bourdieu's term): unlike scientists, not all educators change their pedagogies because of the emergence of a new view of education. Indeed, today, we can still see that although there have been many counterarguments that we should take integrated approaches, a majority of educators and policy-makers consider that the traditional subject-based approach is effective to the development of young people. For this reason, in my study I will describe paradigm shifts in science as 'revolutionary' paradigm shifts, whilst calling those in education as 'evolutionary' paradigm shifts.

The latter suggests that educators, if they wish, may take philosophical positions, such as naturalism and pragmatism, which are relatively regarded as outdated today. It also suggests that a new educational philosophy inherits some key elements from previous educational philosophies. In my study, we will, for example, see that pragmatism inherits the idea of development from naturalism.

8.4.1. Crises in Educational Philosophy

In terms of the present study, it is necessary to clarify the crisis in each of the philosophical positions. Educational philosophers and drama teachers propose new aims of (drama) education, curriculum and methods as a result of having faced new educational issues.

In his *Discourse on the Sciences and Arts*, Jean-Jacques Rousseau (2002), a pioneer of the naturalist philosophy of education in the modern period, claims that cultures (sciences and arts) degenerate human morals. According to him, cultures have hid people from their real characters and minds in a way of defining virtues and manners. In his view, good virtues and manners may make our external appearances better but have nothing to do with our wisdoms and health. Moreover, what is worse is that existing virtues and manners have lost their substances:

Today, as more subtle study and more refined taste have reduced the art of pleasing to a system, there prevails in our manners a loathsome and deceptive conformity: all minds seem to have been cast in the same mold.
(p.50)

He extends this idea to the region of society and becomes sceptical of it:

...under this perpetual restraint, people who form the herd known as society, finding themselves in these same circumstances, will all behave in exactly the same ways, unless more powerful motives prevent them from doing so. (p.50)

For this reason, Rousseau proposes that nature should be relied upon rather than culture. According to him, in nature, people are honest and can protect themselves from vices:

Before Art had molded our manners and taught our passions to speak an artificial language, our morals were rough-hewn but natural, and differences in behavior immediately announced differences in character. In truth, human nature was no better than now, but people found security in the ease with which they could see through one another, and this advantage, of which we no longer appreciate the value, saved them from many vices. (p.49)

He applies this idea to education. In his *Emile*, he criticises formal education for being artificial (cultural) and distances Emile from society. Instead, he educates him in a rural area under the principle of nature.

In his *The School and Society*, John Dewey (1915), a leading of educational philosophers in the pragmatist philosophy of education, speaks of the change of the base of our factory system. According to him, the base of the factory system of a few generations before his was on ‘the household and neighborhood system’ in which ‘[t]here was always something which really needed to be done, and a real necessity that each member of the household should do his own part faithfully and in co-operation with others’ (p.11). Dewey considers that we should adopt the same system in education, for this is how people live in order to maintain their

communities. However, by his time, the base of the factory system shifted to another system due to industrial changes, and consequently, a way of living changed. A large number of people moved from their local hometowns to cities, and ‘concentration of industry and division of labor have practically eliminated household and neighbourhood occupations’ (p.9). The result is that it has become increasingly difficult for people in the same community to work together. Such changes are not always negative, but Dewey has noticed that such a separation of people has caused the collapse of communities and the loss of the group’s characteristic life. For this reason, he argues the need to develop a model of education that places its basis on the previous household and neighborhood system.

Perhaps, Henry Giroux is the most prominent educator in the postmodernist philosophy of education. However, this study will mainly examine Paulo Freire’s work because postmodern education originates in the radical education tradition (Giroux, 1983). Essentially, both critical and postmodern educators recognise the irremovable relationship between power and culture (and education as a part of it).

In his *Pedagogy of the Oppressed*, Freire (2000[1970]) explains that the task of humanization has moved to a new stage, in which the task itself has brought about dehumanization. For this reason, he decides to reconsider the task again. For him, a central aspect of the task is the relationship between the oppressors (dominant social groups) and the oppressed (dominated social groups). He criticises the oppressors for generating the wrong notion of becoming human: ‘Their ideal is to be men; but for them, to be men is to be oppressors’ (p.45).

According to Freire, the oppressors force their reality on the oppressed. In

terms of education, Freire identifies that the oppressors produce a curriculum that is advantageous to themselves, and force their reality and knowledge on students through it. The problem is that such a curriculum prevents students from examining their own situations, while planting the consciousness of the oppressed in them:

Under these circumstances [the oppressed] cannot ‘consider’ him sufficiently clearly to objectivize him – to discover him ‘outside’ themselves. This does not necessarily mean that the oppressed are unaware that they are downtrodden. But their perception of themselves as oppressed is impaired by their submersion in the reality of oppression. (ibid)

What is worse is that such a curriculum ‘reproduce[s] the inequality of social classes’ (Freire & Macedo, 1987, p.87). For Freire, these are not acceptable. Therefore, he proposes what he describes as ‘problem-posing’ education that emancipates students from the oppressor-oppressed relationship.

In his *The Holistic Curriculum*, John P. Miller (1996), a pioneer of the holist philosophy of education, criticises modern life for the fragmentation of life:

...the human world since the industrial revolution has stressed compartmentalization and standardization. The result has been the fragmentation of life. (p.1)

Fragmentations have appeared at different dimensions of our life. First and foremost, we can find fragmentations in our relation to the natural world:

...we have divided economic life from the surrounding environment and the result has been ecological devastation. The air we breathe and the water we drink are often foul. We seem to have poisoned everything,

including the vast expanses of the oceans, because we see ourselves as separated from the organic process that surround us. (ibid)

He also speaks of fragmentations in society – people in large cities feel afraid of violence and cut off themselves from others; fragmentations in culture – there is a lack of shared sense of meaning in society, especially pluralist society; fragmentations within ourselves – our body and heart are disconnected; and indeed fragmentations in education – education ‘has done much to sever the relationship between head and heart’ (ibid).

He considers that we face a large number of personal, social, cultural, political and environmental issues because of these fragmentations. Therefore, he assumes, our urgent mission is to develop a model of education that develops relationships – the relationship between mind and body, the relationship between the individual and the community and the relationship to the natural world – so that the number of the fragmentations and issues will decrease.

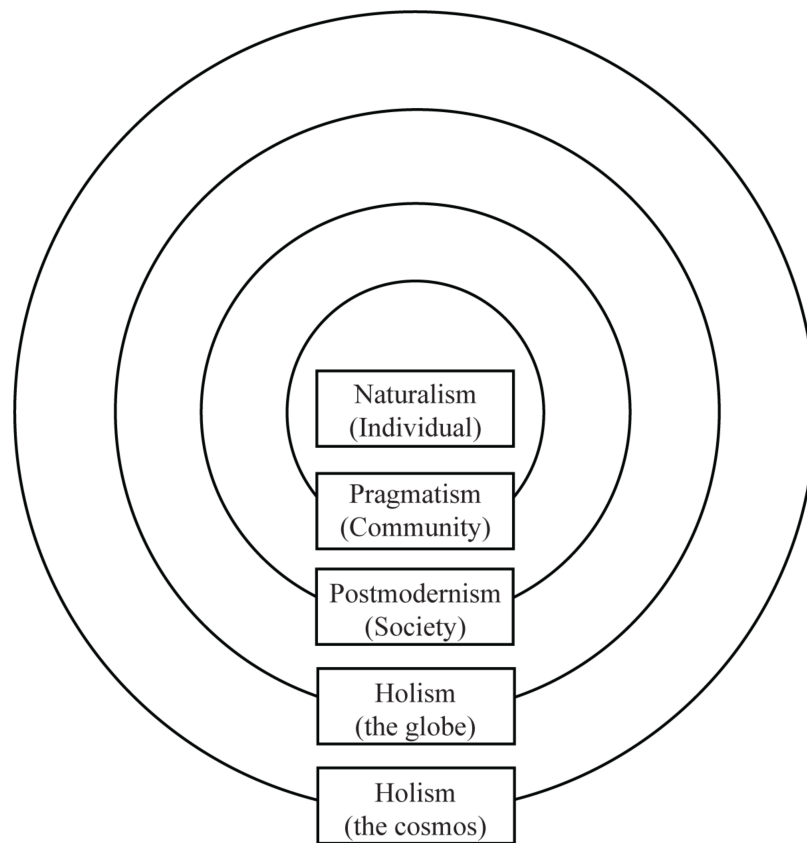
8.5. Relationships between the Four Educational Philosophies

This section clarifies very basic differences between the four educational philosophies. In particular, I stress here that they have produced different educational philosophies because they have different understandings of ‘society’. Then, I will offer an integrated view of them.

Rousseau (naturalism), as noted, rejects a society in which people all behave in exactly the same manner through the acquisition of a culture. In contrast, Dewey (pragmatism) prioritises community (or society) on his assumption that community

essentially consists of members of people. Dewey (1916) writes that Rousseau was right to claim that 'education must be a natural development and not something forced or grafted upon individuals from without' and yet submitted the wrong notion that 'social conditions are not natural' (p.70). In line with Dewey, Freire (postmodernism) draws attention to social conditions. However, unlike Dewey, Freire calls for the examination of 'power relations' in society (Noddings, 1996; Ozmon & Craver, 1999). In particular, postmodernism speaks of not mere society but the 'wider' or 'pluralist' society in which different social groups work, live and compete with each other. The difference between postmodernism and holism is that holism seeks to deal with difference (or multiplicity) and unity at the same time – 'unity with difference'. Holistic educators are sceptical of a (pragmatist and) postmodernist overemphasis on pluralism (J. P. Miller, 1996). According to them, postmodernism is good at uncovering (oppressive) realities. However, postmodernism tends to fail to produce ideas or methodologies to change such realities and neglect the development of wider solidarity (Phillips, 1993). This is an issue that postmodernists themselves have realised. Giroux (1983), for example, describes Bourdieu's theory of habitus as 'a conceptual strait-jacket that provides no room for modification or escape' (p.90). This does not, however, mean that holistic educators reject pluralism, because holism differs from totalitarianism in which all people devote themselves to a particular ideology (Yoshida, 1999). The analysis of power between different social, sexual, cultural groups is necessary for real democracy. Postmodernism and holism are two sides of the same coin (Kesson, 1991).

Despite such differences, we can have an integrated view of them. Holistic educators explain often with general system theory that the individual is contained within larger contexts (Clark, 1991; J. P. Miller, 1983; Nava, 2000): the individual is contained with community (the first concentric circle in the diagram), society (the second concentric circle), the globe (the third concentric circle) and the cosmos (the fourth concentric circle). Central to these four concentric circles are the individual. Following their idea, this study proposes that despite the differences between these philosophical systems, they are essentially contained one large circle.



The Relations between
the Four Philosophical Systems

8.6. A Structure of Feelings and Dramatic Conventions

The assumption that there are different types of drama corresponding to naturalism, pragmatism, postmodernism and holism comes from Raymond Williams' theory of convention.

In his *Drama in Performance*, *The Long Revolution* and other books, Williams argues that there is an impotent connection between an artistic convention and a structure of feeling. According to him (1991[1954]), the term 'convention' indicates not only 'old' but also successful 'new' methods, and it presents a particular view of reality:

What is called conventional, in the sense of an old routine, is a method or set of methods which presents a different kind of action, and through it a different kind of reality. (ibid, p.164)

For Williams, a convention is more than a method. A reason for this is that it is based on the tacit agreement between producers and audiences:

Dramatist, actors and audience must be able to agree that the particular method to be employed is acceptable; and, in the nature of the case, an important part of this agreement must usually precede the performance, so that what is done may be accepted without damaging friction. (ibid, 1968, p.15)

This means that the audience takes an active role in the development of conventions. The way in which people have learned to see and respond 'creates the first essential conditions for drama' (ibid, 1991[1954], p.164). Another reason why a convention is more than a method is it 'embodies in itself those emphases, omissions,

valuations, interests, indifferences, which compose a way of seeing life' (ibid, p.165). In this sense, for him, conventions are rather organic rather than lifeless. In relation to my first sub-study, we may draw attention to Williams' following argument, too:

[A convention] can uncover the characteristic belief of certain classes, institutions, and formations that their interests and procedures are...universally valid and applicable (ibid, p.137).

This echoes my argument that a position (therefore, conventions agents in a position of drama adopt) is associated with a particular social class.

In contrast, Williams (1977) defines a structure of feeling as 'social experiences in solution' (p.133). It is a further term of 'culture' but seeks to emphasise 'a distinction from more concepts of "world-view" or "ideology"' and pay more attention to 'meanings and values' which we concerned with and 'relations between these and formal or systematic beliefs' in practice (ibid, p.132). Bruce McConachie (2001) describes that the concept 'includes ideology, in the sense of an articulated structure of beliefs, but also ranges beyond it to encompass collective desires and concerns below the conscious level', and defines it as 'the emotional bonding generated by values and practices shared by a specific group, class, or culture' (p.35).

Williams then connects these two concepts. Basically, he (1991[1954]) argues that conventions in a period reflect their structure of feeling:

...where...an older method is wholly reworked...it begins to operate in a new structure of feeling, and to have quite different implications and effects. (p.165)

This means that:

In certain periods of relative stability the conventions are themselves stable and may be seen as no more than formal, the 'rules' of particular art. In other periods the variation and indeed uncertainty of conventions have to be related to changes, divisions, and conflicts in the society. (ibid, 1977, p.179)

The important implication of this is that an attempt to create new relations with audiences in the construction of a new convention 'relate[s] directly to the whole social process, in its living flux and contestation' (ibid, p.133).

In principle, I argue, from my previous observation that new educational philosophies emerge as the result that educators in different times develop new understandings of society, that not only a dramatic convention but also an educational philosophy reflects a structure of feeling. I argue from such a thought that there is a close connection between a dramatic convention and an educational philosophy, both of which reflect on the same structure of feeling.

CHAPTER 9: THE PHILOSOPHY OF EDUCATION 2

9.1. Introduction

This chapter now seeks to explore the four educational philosophies. My argument here is that pragmatism, postmodernism and holism, which have emerged after naturalism in the Japanese field of education, have valued different sources for reality and knowledge and have offered different aims of education, curriculum and methods from naturalism. Such a development of the philosophy of education, then, influences to a greater or lesser extent the ways that drama teachers work with young people. However, before unpacking the influences, this chapter explores how each educational philosophy defines reality, knowledge, aims of education, curriculum and methods.

9.2. Naturalism

Rousseau is a pioneer of naturalist education in modern education, and educators, such as Johann Heinrich Pestalozzi, Friedrich Froebel follow him. In terms of psychology, this position is associated with constructivism (genetic epistemology) and developmental psychology – e.g. Jean Piaget.

In Japan, naturalist education arrived in the late nineteenth century in such way that Jinzaburo Obata (1872), Sakae Nose (1893), Kotaro Yamaguchi and Tsunegoro Shimazaki (1899) and some others translated parts of Rousseau's *Emile*. However,

the truth was that the introduction and application of Rousseau's ideas to the Japanese field of education was achieved mostly through Pestalozzi's ideas (Kuwahara, 1962)⁷⁷ – although many teachers seemed sceptical about the ideas. The Ministry of Education, Science and Culture (1981a) later describes the impact of Pestalozzi's ideas on the Japanese field of education at the time as follows:

The psychological method of teaching, which gave greater value to students' autonomous activity, was promoted as opposed to the bookish lesson. The method originated in Pestalozzian principles of teaching... There was an increasing interest in this method... However, it failed to establish an enough ground to convince elementary teachers and encourage them to improve their practices with it...

In the 1920s and 1930s, although the government gave primary value to a collection code rather than integrated codes, some of a new generation of educators increased their interest in naturalist education.⁷⁸ Consequently, the Taisho Liberal Education Movement occurred (see Chapter 4.3.1.). One may assume that the way that these teachers adopted naturalist education was political rather than psychological, in that they sought to distance the students from Japanese nationalism (see Chapter 11.3).

9.2.1. Metaphysics

Naturalism assumes that nature is the basis of reality. Nature itself is 'a

⁷⁷ In particular, Marion McCarrell Scott, an American educator who came to Japan in 1871 as an English teacher and then worked for the Ministry of Education, was influential in the introduction of Pestalozzi's educational ideas to Japan. At a teacher's college, he taught Japanese student-teachers various Western educational theories and methods, including Pestalozzi's practical education.

⁷⁸ For example, Hideo Takamine, Masataro Sawayanagi and Kuniyoshi Obara advocated Pestalozzian ideas, whilst Shinzo Seki, Nobuhachi Konishi and Goroku Nakamura promoted Froebelian (see Hamada, 2009)

universal system that encompasses and explains existence, including human beings and human nature' (Gutek, 1996, p.63). Indeed, Rousseau (2007a) writes that '[f]ix your eyes on nature, follow the path traced by her' (p.21), whilst Pestalozzi (1912) states that '[n]ature's sublime road leads straight to reality' (p.21). Importantly, for them, reality is independent of the person: therefore, it is objective.

9.2.2. Epistemology

Similarly, naturalism considers that nature is a source for knowledge and truth. What nature, which exists outside the person, offers her becomes the foundation of her understanding of herself and the world: 'all ideas come from without' (Rousseau, 2007a, p.266). This means that in naturalism, knowledge is independent of the human and objective, and in theory, all people gain the same understanding from an object. A key method to gain such objective knowledge is 'discovery' (Winch, 1998). One 'discovers' a piece of knowledge objectively from the external world through her senses (and subsequently feelings). These, then, become a foundation for reason: 'Since everything that comes into the human mind enters through the gates of sense, man's first reason is a reason of sense-experience' (Rousseau, 2007b, p.299).

9.2.3. Aims of Education

Some of main aims of education are examined here. The first aim of education in naturalism is development. In particular, naturalism stresses 'natural' development. In *Emile*, Rousseau explains that many children in his time died before eight because adults gave them too much support. He argues that we should rather make them fight

the rigours of nature without any help from adults: 'The child who has overcome hardships has gained strength, and as soon as he can use his life he holds it more securely... This is nature's law; why contradict it?' (Rousseau, 2007a, p.21)

The second aim is to develop a whole person. The term 'whole person' here indicates the development of a wide range of resources for survival. In Rousseau's view, formal education has failed to offer an opportunity to develop these, because of its emphasis on the developments of academic abilities and understanding of virtues and manners: 'Teach him to live rather than to avoid death; life is not breath, but action, the use of our senses, our mind, our facilities, every part of ourselves which makes us conscious of our being' (ibid, p.16). Later, based on this idea, Pestalozzi (1912) introduces the term 'whole person': 3H (Head, Hand and Heart).

The third aim is the development of self-reliance. However, this argument often develops into the development of ego or individuality. This originates in Rousseau's concept of 'natural man':

The natural man lives for himself; he is the unit, the whole, dependent only on himself and on his like. The citizen is but the numerator of a fraction, whose value depends on its denominator; his value depends upon the whole, that is, on the community. (Rousseau, 2007b, p.13)

He argues that to be self-reliant, we should avoid forming in the child the habit of constantly seeking help from others. Thus, all the aims in naturalism centre on avoiding death and living longer.

9.2.4. Curriculum

Naturalist educators consider that the best education takes place at home rather than the school, for the school is the invention of society, which is artificial. Similarly, they reject the formal curriculum and develop the original curriculum based the child's nature, interests and needs, for the formal curriculum is the product of those in society who are wrapped with cultures, which is artificial. This types of curriculum, Gutek (1988) says, '[provides] a richly varied range of activities that [lead] to growth and development' (p.78).

The naturalist curriculum is based on 'stages of development'. Indeed, Rousseau (2007a) mentions, 'Treat your scholar according to his age' (p.63), and introduces the five stages of development: infancy, childhood, pre-adolescence, adolescence and adulthood. This is where we can see a connection between the naturalist philosophy of education and development psychology. Similarly to Rousseau, Piaget identifies four cognitive stages of development: sensorimotor stage (from birth to age 2), preoperational stage (from ages 2 to 7), concrete operational stage (from ages 7 to 11) and formal operational stage (from age 11-16 and onwards) (Inhelder & Piaget, 1958).

9.2.5. Methods

Naturalist educators advocate real life learning instead of bookish and didactic learning: 'Give your scholar no verbal lessons; he should be taught by experience alone' (Rousseau, 2007a, p.64). The disadvantage of this type of learning is that it takes some time for the student to understand and master something – in naturalism

in particular, because there is no structure in learning and no help from the teacher. However, naturalist educators consider that this is rather positive than negative: ‘Do not save time, but lose it’ (ibid, p.66).

Activity is a key in any types of integrated learning. Above all, naturalism values ‘non-structured’ free activity. This is based on its premise that, if the teacher locates the student in a safe environment and gives every support to her, then in real life the student will fall into such a difficult situation where she identifies that those knowledge and skills she learned at school are rather useless than useful and that she does not know how to protect her life from death. In their view, the student must put herself at risk so that she can acquire abilities, qualities or skills for survival. The greatest advantage of such an activity is that the student can try anything in unlimited freedom and learn what is possible and what is not possible directly through the experience: ‘Every means has been tried... Do not undertake to bring up a child if you cannot guide him merely by the laws of what can or cannot be’ (ibid, p.64). In particular, this seems effective in moral education:

He breaks the things he is using; do not be in a hurry to give him more; let him feel the want of them. He breaks the windows of his room; let the wind blow upon him night and day, and do not afraid of his catching cold... (ibid, p.73)

Rousseau calls such a model of education ‘negative education’ – ‘the art of controlling without precepts, and doing everything without doing anything at all’ (ibid, p.93).

Another important point in naturalist teaching method is its emphasis on

individual learning. Each student distances herself from her teacher or classmates, and works alone. Here, other people are seen as unnecessary and problematic in that they disturb one's concentration and give her useless advices that come from not her but their experience: 'the child shall do nothing...because of other people' (ibid, p.65).

In naturalism, discovery learning plays an important role in acquiring knowledge. In particular, as noted, naturalist educators seek to discover information about the external world through the use of senses. The important difference between naturalism and pragmatism is that naturalism does not examine sense experience and feeling; naturalism accepts them as they are.

Objects are often involved in learning, though this is not so obvious in the work of drama teachers of this position. Naturalist educators consider that objects, distinct from words, give us real information about the world: 'Things! Things! I cannot repeat it too often. We lay too much stress upon words' (ibid, p.154). Later, Pestalozzi (1912) develops the idea into 'practical education'.

In naturalism, the teacher keeps a distance from students: 'Leave him to himself and watch his actions without speaking, consider what he is doing and how he sets about it' (Rousseau, 2007a, p.135). This means there is no communication between the teacher and students.

9.3. Pragmatism

John Dewey is a leading educational philosopher in pragmatist education, and William Heard Kilpatrick, George Counts, Elliot W. Eisner and many others,

especially American educators, have followed, developed and modified his work. In terms of psychology, this position is associated with social constructivism (Garrison, 1995; Winch & Gingell, 2008) – e.g. Lev S. Vygotsky (1978), Jerome S. Bruner (1960, 1966).⁷⁹

In Japan, Yoichi Ueno translated Dewey's *The School and Society* into Japanese in 1901, and Yoshio Nagano published many books about Dewey in 1920 and later (e.g. Nagano, 1920). However, it was after the Second World War that Japanese educators paid greater attention to pragmatist education as the result that the GHQ ordered the Japanese government to democratise its political system and education. In line with the Course of Study in the U.S.A., both 1947 and 1951 Curriculum Guidelines advocated unite and experimental learning. Importantly, they stress the group and society rather than the individual (see Chapter 4.3.1.).

In 1949, a group of educators under the Shunjusha Publishing Company started to translate the complete works of John Dewey, while others, such as Ajisaka Tsugio (1947), Seiji Ueda (1947), Tokuji Mori (1948), wrote books about Dewey's work. The 1950s saw that following these researchers, many educators increased their interest in Dewey's work and pragmatist education. However, in 1961, the government executed a new Curriculum Guidelines, which advocated a collection code. Consequently, pragmatist education became marginalised.

⁷⁹ Kenneth Gergen (2001) describes the difference between (Piaget's) constructivism and social constructivism as follows: 'For constructivists the process of world construction is psychological; it takes place 'in the head'. In contrast, for social constructionists what we take to be real is an outcome of social relationships' (Gergen 2001, p.237).

9.3.1. Metaphysics

Pragmatism considers that experience is the basis of reality and existence. This means that reality emerges from the person and is subjective. In his *The Quest for Certainty*, Dewey (1929) argues that '[t]he world as we experience it is a real world' (p.295). This is based on his rejection of metaphysical absoluteness. According to him, the task of philosophy in West was long to 'seek for security' (ibid, p.3) based on the assumption that people live in an uncertain world containing threat. To have a sense of security, traditional thinkers proposed to create a distinction between the uncertainty of everyday life and the security that comes from a perfect world that is unchanging. In other words, they divided reality into two: ideational, or conceptual, (ideals, spirit and thought) and material (work, action and experience). Meanwhile, thinkers valued the former, for the former consists of the immaterial and unchanging order, while the latter 'cannot deliver us necessary [certainties and] truths' (ibid, p.38). The problem was that this caused dualism, such as spirit-matter, mind-body, and soul-body. Dewey is dissatisfied with the result, for such a conception of reality disregards possibilities appearing from uncertainties in real life:

What is, in the full and pregnant sense of the world, is always, eternally. It is self-contradictory for that which *is* to alter. If it had no defect or imperfection in it how could it change? (ibid, p.19, his *italics*)

For this reason, Dewey proposes that the task of philosophy is 'to abandon its supposed task of knowing ultimate reality and to devote itself to a proximate human office' (ibid, p.47).

9.3.2. Epistemology

Pragmatism assumes that experience is a source for knowledge and truth. In line with metaphysics, this means that knowledge emerge from the person and is subjective. In principle, there are, at least, three characteristics in pragmatist epistemology, and these influences greatly ways that teachers teach knowledge to students. Firstly, knowledge in pragmatism is communal: people create knowledge together (Palmer, 1993). Secondly, it is scientific: people examine their experience in creating knowledge. Thirdly, it is functional or practical: people can apply knowledge to their everyday lives.

In *Theories of Knowledge*, Dewey (1916) explains that various oppositions, such as empirical and rational knowing, activity and passivity, and the intellect and the emotion, in the construction of knowledge, have created ‘the division of society’ (p.391). For this reason, he proposes replacing the idea of separation in the construction of knowledge with that of ‘continuity’ (ibid). Central to this is experience, but he also makes some important attempts here. The first of these is that central to the construction of knowledge is activity, which involves the use of the whole body and mind. This comes from his understanding that, according to psychology, the brain and the rest of the body are connected to each other through the nervous system:

No one who has realized the full force of the facts of the connection of knowing with the nervous system and of the nervous system with the readjusting of activity continuously to meet new conditions, will doubt that knowing has to do with reorganizing activity, instead of being something isolated from all activity, complete on its own account. (ibid,

The second attempt, which influences the first characteristic of pragmatist epistemology, is that the construction of knowledge is based on the interaction between the person and her environment. This comes from Darwin's theory of evolution that creatures evolve according to their environments, in order to adapt themselves to the environments. The third attempt, which influences the second characteristic, is that knowledge differs from opinion. He refers to the development of the experimental method in his time, whilst mentioning that 'we have no right to call anything knowledge except where our activity has actually produced certain physical changes in things, which agree with and confirm the conception entertained' (ibid, p.393). In the same section, he further states that 'the function of knowledge is to make one experience freely available in other experiences' (ibid, p.395) – which reminds us the third characteristic – and that this type of knowledge is future-orientated in that the person can apply it in order to solve problems that she may face in the future. Thus, in his view, '[k]nowledge is no longer an immobile solid; it has been liquefied' (ibid, 1915, p.23).

9.3.3. Aims of Education

The first aim of education in pragmatism is development. According to Dewey, it is 'the very nature of life to strive to continue in being. Since this continuance can be secured only by constant renewals, life is a self-renewing process' (ibid, 1916, p.11). He calls this self-renewing process development, whilst redefining that 'life is development, and that developing, growing, is life' (ibid, p.59). The difference

between naturalism and pragmatism is that development in pragmatism refers to the ‘reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience’ (ibid, pp.89-90). It is not much concerned with an attempt to avoid death.

The second aim is to adapt the student to her community, or educate her to be a responsible citizen. Dewey (1916), as noted, assumes that ‘the group will cease its characteristic life’ if the child learn nothing from adults in the same community (see Chapter 8.4.1.). Moreover, this second aim includes the development of social skills, or ‘social power and insight’ (Dewey, 1915, p.18), for without these, the student cannot adapt herself to her community.

The third aim is the development of intelligence, or reflective thinking. Educators of pragmatism hypothesise that intelligence helps people solve problems in life and attain their ideals:

Faith in the power of intelligence to imagine a future which is the projection of the desirable in the present, and to invent the instrumentalities of its realization, is our salvation. And it is a faith which must be nurtured and made articulate’ (ibid, 1917, p.69).

9.3.4. Curriculum

Pragmatist educators regard the school as a ‘miniature community’ or an ‘embryonic society’ (ibid, 1915, p.18). Therefore, they argue that the ‘scheme of a curriculum must take account of the adaptation of studies to the needs of the existing community life’ (ibid, 1916, p.225). The uniqueness is that there is a structure or stages in this type of curriculum. In his scheme, Dewey proposes introducing an

occupation to the first stage of the curriculum, geography and history to the second stage, and science to the third stage (ibid, pp.228-270). Similarly, Jerome Bruner (1960), from a psychological point of view, introduces ‘spiral curriculum’, based on his argument that ‘[a] curriculum as it develops should revisit this basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them’ (p.13).

9.3.5. Methods

Like naturalist educators, pragmatist educators advocate real life learning, but place their central focus on the interests, issues and needs of students and their group/community. They also value activity, but call for a structure in it: ‘Through direction, through organized use, [activities] tend toward valuable results’ (Dewey, 1915, p.37).⁸⁰ This means that pragmatist educators give greater value to work, project or occupation⁸¹ than play, and organise it under a particular issue or theme. Thus, learning in pragmatism is ‘contextual’ (Gutek, 1988, p.106). In his *The Project Method*, Kilpatrick (1918) argues that a purpose is so important in such an activity because:

⁸⁰ Jerome Bruner’s (1960) argument that ‘any subject can be taught effectively in some intellectually honest form to any child at any stage of development’ (p.33) gives a greater support to this view. In addition, in speaks of a structure in learning, pragmatist educators may be sensitive about what Vygotsky (1978) defines the ‘zone of proximal development’ – ‘the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers’ (p.86). Instead of delivering knowledge to the student technically, the teacher identifies the gap between what the student can do with guidance help and what she can do without help, and helps the student reach the level at which she can complete the task without help – perhaps, through what Bruner (1978) describes ‘scaffolding’, in other words, by building on those knowledge and skills which the student has already mastered. According to Bruner (1978), scaffolding ‘refers to the steps taken to reduce the degrees of freedom in carrying out some task so that the child can concentrate on the difficult skill she is in the process of acquiring’ (p.19).

⁸¹ According to Dewey (1916), occupation ‘involve[s] ends consciously entertained and the selection and adaptations of materials and processes designed to effect the desired ends’ (p.237).

[A purpose] supplies the motive power, makes available inner resources, guides the process to its pre-conceived end and by this satisfactory success fixes in the boy's mind anti-character the successful steps as part and parcel of one whole. The purposeful act does utilize the laws of learning. (p.325)

In this kind of learning, students work together: it is participatory, collaborative, and dialogic. Above all, Dewey (1916) stresses communication because:

Without this communication of ideals, hopes, expectations, standards, opinions, from those members of society who are passing out of the group life to those who are coming into it, social life could not survive. (pp.3-4)

In addition, pragmatist educators often adopt a problem-solving (inquiry or heuristic) method, a key method for reflective thinking, for '[n]o experience having a meaning is possible without some element of thought' (ibid, p.169). Usually, the method consists of several stages. In his *How to Think*, Dewey (1910) speaks of a 'complete act of thought' and describes its stages as '(i) a felt difficulty; (ii) its location and definition; (iii) suggestion of possible solution; (iv) development by reasoning of the bearings of the suggestion; (v) further observation and experiment leading to its acceptance or rejection; that is, the conclusion of belief or disbelief'.⁸²

The important point concerning the method is that students can make mistakes in the activity. Indeed, Dewey (1916) argues that 'opportunity for making mistakes in an

⁸² William H. Kilpatrick (1918) later modifies this into four stages – (1) purposing, (2) planning, (3) executing and (4) judging, whilst John A. Ross and Florence J. Maynes (1982) develops it into seven stages – (1) Select an instructional context, (2) Develop a growth scheme, (3) Set problem-solving goals for Students, (4) Develop practice materials, (5) Develop teaching strategies to promote growth, (6) Develop test instruments, and (7) Develop a sequence of instructional events in lesson plans.

incidental requirement' (p.231) so that students can acquire real skills and knowledge that they can apply to real life.

In pragmatism, the teacher is active in forging a relationship with students as a member of the same community, and as a guide who structures their learning. Here, the teacher, distinct from those teachers in collection codes, is supportive rather than coercive. This means that there is mutual communication between the teacher and students.

9.4. Postmodernism

The postmodernist philosophy of education, or postmodern education, originates in critical education: i.e. Paulo Freire, Ivan Illich and their followers, such as Henry A. Giroux, Michael Apple and Peter McLaren. The previous two educational philosophies develop their arguments mainly with psychology; however, this educational philosophy often relies on sociology (e.g. Pierre Bourdieu and Basil Bernstein), as well as importing ideas from feminism, post-colonialism and multiculturalism to support its argument. In terms of psychology, postmodern education is identical to pragmatist education: it is associated with social constructivism.

In Japan, educators have translated the books of Freire, Illich, Bourdieu, Bernstein and Apple since the late 1970s,⁸³ whilst there has been less discussion about postmodern education until the late 1990s. Perhaps, the first book that Japanese educators write about postmodern education is Toshimasa Suzuki's (1999)

⁸³ However, books of famous postmodernists, such as Henry Giroux and Peter McLaren have not been translated into Japanese yet.

The Pedagogy of Empowerment: UNESCO, Gramsci and Postmodern. Then, more books have come out (e.g. Masubuchi & Morita, 2001; Matsushita, 2004; Shinohara, 2003). Thus, postmodern education is an emergent position in Japan.⁸⁴

9.4.1. Metaphysics

Some radical postmodernists consider that reality is created from virtual image (Barthes, 1986; Baudrillard, 1983). Postmodern educators, however, generally agree, like pragmatist educators, that experience is the basis of reality and existence. This means that reality emerge from the person and is subjective. The difference between pragmatism and postmodernism is that the latter understands reality from the perspective of power. In his *Pedagogy of the Oppressed*, Paulo Freire (2000[1970]), as noted, reveals that the oppressors force their reality on students through the curriculum (see Chapter 8.4.1.). The problem is that through this process, students ‘adapt to the world as it is and to the fragmented view of reality deposited in them’ (p.73). Freire, however, argues that this is far away from becoming human. For this reason, he claims that ‘the oppressed must confront reality critically, simultaneously objectifying and acting upon that reality’ (ibid, pp.51-52).

9.4.2. Epistemology

Postmodernism starts from unpacking the relation between knowledge/truth

⁸⁴ One may assume that Japanese educators have come to draw attention to postmodern education since the late 1990s because the number of visitors and immigrants from other countries has increased and more children of them have come to go to Japanese schools. According to a survey, about five-million people visited Japan in 2000 and nine-million people visited in 2010 (MOJ, 2011). However, another survey also reveals that the number of foreign students in Japanese schools has remained almost the same: 76820 students in 2000 and 74214 students in 2010 (MEXT, 2011b).

and power before speaking of a resource of knowledge and truth, for [k]nowledge is a social construction deeply rooted in a nexus of power relations' (McLaren, 2007, p.197). In general, postmodernism acknowledges two types of knowledge in the world: the knowledge of the dominant social group and that of the dominated social group (Bernstein, 1975; Foucault, 1977; Freire, 1970). The problem is that priority is given to former in public institutions. However, this type of knowledge has nothing to do with the real life of the dominated social group. For this reason, postmodernism encourages the person to create her own knowledge from her own life.⁸⁵

In postmodernism, experience is a resource for knowledge and truth. This means that knowledge emerges from the person and is subjective. Postmodern epistemology reflects the characteristics of pragmatist epistemology. However, in speaking of communal knowledge, postmodernism considers the examination of the relationship between teacher and student to be necessary:

The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. (Freire, 2000[1970], p.80)

In speaking of scientific knowledge, postmodernism calls for the critical examination of a given situation: 'a critical analysis of a significant existential dimension makes possible a new, critical attitude towards the limit-situations' (ibid, p.104). It also believes that real knowledge that is 'at the level of logos' (ibid, p.81), emerges only from such an examination. In speaking of functional/practical knowledge,

⁸⁵ In addition, some postmodernists may not be interested in producing truths. Stuart Parker (1997) points out that '[p]ostmodernists do not worry about truth, about reasoning within normal limits, for they are interested in seeing how far these limits can be distorted, corrupted, turned inside out, in seeing how far those limits can be distorted, corrupted, turned inside out, in articulating new style, new taste' (p.156).

postmodernism questions whether knowledge can change reality or not: ‘human beings emerge from the world, objectify it, and in so doing can understand it and transform it with their labor’ (ibid, p.125).

In postmodernism, knowledge is created from real life, but this does not mean neglecting existing knowledge (the first type of knowledge). Rather, postmodernism seeks to produce new knowledge ‘through a better understanding of its previous knowledge’ (ibid, 2005[1997], p.90).

According to McLaren (1989), this type of knowledge is similar to Jürgen Habermas’s (1972) ‘emancipatory knowledge’ and Henry A. Giroux’s (1988) ‘productive knowledge’, for they all contain resistance to power.

9.4.3. Aims of Education

The first aim of education in postmodernism is emancipation and empowerment. Postmodern educators are passionate about emancipating students (of a dominated social group) from inequality and oppression. To do so, they place its central focus on how we can empower minority students, whilst approaching the issue from different perspectives (e.g. class, gender and race). McLaren (2007) writes:

...schools have always functioned in ways that rationalize the knowledge industry into class-divided tiers; that reproduce inequality, racism, sexism, and homophobia; and that fragment democratic social relations through an emphasis on competitiveness and cultural ethnocentrism. (p.188)

The second aim is to develop cultural capital⁸⁶ as a way of counterbalancing dominant cultural capital, for cultural capital has been a source of oppression and inequality. According to Bourdieu,

Schools play a particularly important role in legitimating and reproducing dominant cultural capital. They tend to legitimize certain forms of knowledge, ways of speaking, and ways of relating to the world that capitalize on the type of familiarity and skills that only certain students have received from their family backgrounds and class relations. (Aronowitz & Giroux, 1985, p. 82)

The third aim is to develop ‘critical consciousness’, or critical thinking.⁸⁷ According to Freire (2000[1970]), it helps the person escape from her ‘submersion’ in her reality and situation:

Reflection upon situationality is reflection about the very condition of existence... Humankind emerge from their submersion and acquire the ability to intervene in reality as it is unveiled. Intervention in reality – historical awareness itself – thus represents a step forward from emergence, and results from the conscientização of the situation. *Conscientização* is the deepening of the attitude of awareness characteristic of all emergence. (p.109, his *italics*)

9.4.4. Curriculum

Postmodern educators regard the school as the place where power delivers a specific type of knowledge to students through the curriculum. This means that there

⁸⁶ Stanley Aronowitz and Henry A. Giroux (1985) define cultural capital as ‘the different sets of linguistic and cultural components that individuals inherit by way of the class-located boundaries of their family’ (p.80).

⁸⁷ Freire (2000[1970]) describes critical consciousness as ‘conscientization’ in terms of process and ‘critical thinking’ in terms of skill.

is an indivisible relation between the curriculum and power. Indeed, Aronowitz and Giroux (1991) define the curriculum as ‘a form of cultural politics’ (p.87) that ‘links knowledge and power in very specific ways’ (p.96).

In principle, postmodern educators offer two types of curriculum. The first type rejects the formal curriculum and develops a new curriculum based on the interests, issues, needs of students (of a dominated social group) and their community. According to Freire (2000[1970]), in ‘problem-posing’ education, the student ‘answers his own question, by organizing his own program’ (p.93). This type of curriculum is identical to the pragmatist curriculum, but presupposes emancipation and empowerment (Usher & Edwards, 1994).

In contrast, the second type ‘deconstructs’ or ‘relativizes’ the formal curriculum. In their example of a English class, Aronowitz and Giroux (1991) propose adopting not only texts that have played a major role in shaping the history of American literature, but also those texts that have been ignored or suppressed because they have been written from an oppositional stance, or because they were authored by writers whose work is not legitimated by a dominant Eurocentric tradition. They states:

What we are arguing for here is a deliberate attempt to decenter the American literature curriculum by allowing a number of voices to be read, heard, and used. This approach to reading and writing literature should be seen as part of a broader attempt to develop pedagogically a politics of difference that articulates with issues of race, class, gender, ethnicity, and sexual preference from a position of empowerment rather than from a position of deficit and subordination. (ibid, p.101)

According to them, (1) such texts ‘allow...[minority] students to connect with them in the contexts of their own histories and traditions’; (2) such texts ‘provide another language and voice by which other students can understand how differences are constructed, for better or worse, within the dominant curriculum’; and (3) different texts ‘offer all students forms of counter-memory that make visible what is often unrepresentable in many English classroom’ (ibid, p.101-102).

9.4.5. Methods

Pragmatist educators advocate activity as the best way to bring people together, i.e. to recover the household and neighbourhood system. In contrast, postmodern educators call for activity on their premise that ‘[l]iberation is a praxis’ (Freire, 2000[1970], p.79). Whilst, like pragmatist educators, acknowledging the importance of a purpose in activity (e.g. Freire’s ‘generative themes’), they create a ‘non-linear’ or ‘irrational’ structure in activity, possibly by adopting chaos or complexity theory as an underlying theory (Slattery, 2006).

In speaking of participatory learning, collaborative learning, or dialogue, pragmatist educators emphasise that without communication, the group will cease its characteristic life. In contrast, postmodern educators believe that dialogue liberates both teacher and student from the oppressor-oppressed relationship: dialogue is a ‘liberating action’ (Freire, 2000[1970], ibid, p.139). Moreover, they put dialogue into different social and cultural contexts, and in doing so, encourage students to produce a variety of voices and subsequently meanings, reminding students that there is no single position in society – e.g. Giroux’s (1991) ‘pedagogy of voice’ and the same

author's (1992) 'border pedagogy'.

Both pragmatist and postmodern educators value a problem-solving method, but:

Problem solving in the Freirean sense examines the entire social context and theoretical causes of the problem at hand, rather than trying to solve the problem within a limited range of "correct" solutions. (Dale & Hyslop-Margison, 2010, p.155)

Central to this postmodern problem-solving is the 'conscientization' technique. Freire (1985) states that:

It is a kind of reading the world rigorously or almost rigorously. It is a way of reading how society works. It is the way to understand better the problem of interests, the question of power. How to get power, what it means not to have power. Finally, conscientizing implies a deeper reading of reality, [and] the common sense goes beyond the common sense' (p.8).

As noted earlier, without it, the person will fail to escape from her submersion in her reality and situation.

9.5. Holism

The holist philosophy of education, or holistic education, originates in the work of John P. Miller, Ron Miller and some other holistic educators. In 1988, John P. Miller published the book, *The Holistic Curriculum*, whilst in the same year Ron Miller launched the journal, *Holistic Education Review*⁸⁸ and in doing so contributed to the development of the field. In terms of psychology, this is associated with Ken

⁸⁸ *Holistic Education Review* is now entitled as *Encounter: Education for Meaning and Social Justice*.

Wilber's transpersonal psychology (J. P. Miller, 1983).

In Japan, Atsuhiko Yoshida translated John P. Miller's *The Holistic Curriculum* into Japanese in 1994, and Yoshida and his colleagues have published several books about holistic education since then (Nakagawa & Kaneda, 2003; Society for Holistic Education, 1995; Yoshida, 2005; Yoshida & Hirano, 2002). They also founded the Japan Holistic Education Society in 1997. However, as with postmodern education, this is an emergent position: only a few Japanese educators have valued and advocated it in the Japanese field of education.

The main reason why holistic education is taken into consideration here is that, as we will see later, holistic education stresses both individual and group (society). I agree to both pragmatist and postmodernist views that attention should be given to the group. Otherwise, the group will cease its characteristic life. Or, students of a dominated social group will remain oppressed in later life because the issue lies in the conflict between dominant and dominated social groups. However, the term 'group' is sometimes negative in Japan, for it reminds Japanese people of nationalism. In Chapter 4, we noted that the first half of the twentieth century saw that the government educated Japanese people to be subjects of the absolute monarch (see Chapter 4.3.1.). The problem is that nationalism is still a key concern in today's Japanese education (see Chapter 11.3). For this reason, I assume that, in speaking of society, it is better for Japanese educators to confirm that there is respect for the individual. In this respect, I consider holistic education to be important.

Another reason is that holistic education draws our attention to those who have been excluded from our life and curriculum: intuition, soul, body, the natural world,

the spiritual world, etc. The present national curriculum in Japan gives the greatest value to academic subjects, such as Japanese Language, Mathematics, Science, Social Studies. It does not neglect Physical Education and Life Environmental Studies. However, all other non-academic subjects tend to be put together in the Period of Integrated Studies, which does not necessarily focus on intuition, soul, body, the natural world, the spiritual world. However, I argue that we should take these into consideration if we seek for the sound development of the student.

Finally, the focus of my study is on a whole person and holistic education makes actual reference to a whole person. Importantly, holistic education shows that the concepts of the whole person in holistic education differ from those in other philosophies of education, in that it stresses relationship and the spiritual. For this reason, I assume that holistic education is worth introducing.

9.5.1. Metaphysics

Naturalism, pragmatism and postmodernism all divide reality into parts by calling for a specific ground of reality. Holism considers that such divisions in epistemology and other areas of life have caused the fragmentations of our lives and have resulted in creating many personal, social, cultural, environmental problems (see Chapter 8.4.1.). For this reason, holism prioritises ‘the interconnectedness of reality’ (J. P. Miller, 1996, p.20), while rejecting partial views of reality. This, however, does not mean holism neglects the individual part, because it differs from totalitarianism (R. Miller, 2005; Nava, 2001):

Holism acknowledges the individual part and that things are in process;

however, underlying the process and connecting the parts is a fundamental unity. This unity, however, is not monistic; instead, the emphasis is on the relationships between the whole and the part. (J. P. Miller, 1996, p.21)

9.5.2. Epistemology

Holism rejects reductive ways of knowing. According to holism, science has dismantled knowledge into piece. This way of knowing is effective when we aim to gain a deeper understanding of a particular area of knowledge; however, we cannot capture wider area of knowledge. The problem is that this has made people difficult to understand each other because they have a different, narrow understanding of the world. For this reason, holism seeks to recover ‘relationships among domains of knowledge’ (ibid, p.86)⁸⁹:

A mechanistic worldview tends to foster a reductionist, mechanistic, standardised, and compartmentalised way of knowing... Whilst a holistic worldview or cosmology tends to foster holistic, integrated, interconnected, dynamic, and cooperative ways of knowing. (Collister, 2010, p.160)

Parker J. Palmer (1993) makes a further explanation. According to him, knowledge in holism is based on ‘love’ or ‘compassion’. What is significant about this is knowledge with love allows us to connect ourselves to other people and the world:

⁸⁹ A good example of this kind of knowledge is ‘bricolage’ (Berry, 2006; Kincheloe & Berry, 2004) which I have adopted in this study. It is a research method attempting to answer a research question from multiple perspectives (e.g. body and spirit, body and history, body and philosophy). Because of these different perspectives, Bricolage draws different conclusions in different perspectives. Bricolage puts them into one and draws the final conclusions.

The goal of a knowledge arising from love is the reunification and reconstruction of broken selves and worlds. A knowledge born of compassion aims not at exploring and manipulating creation but at reconciling the world to itself. (ibid, p.8)

In addition, holism attempts to sublimate knowledge into wisdom (Yoshida, 1999), for knowledge is itself dry, static and lifeless:

Wisdom includes knowledge, but goes beyond it to unite what is known with the 'being' of the knower. Wisdom is the realization of knowledge in life-giving ways – for self, others, and the world. Becoming wise is eminently reasonable but goes beyond reason to engage the whole person... Wisdom maintains congruence between knowing and doing. Being wise means living with integrity... Wisdom presents educators the task of not only informing, but of forming and transforming learners in who they are and how they live – in their character. (Groome, 1998, p.288)

9.5.3. Aims of Education

The first aim of holistic education is the development of a whole person: the intellectual, emotional, physical, social (moral), aesthetic, and spiritual (R. Miller, 2000). This is based on the premise that the child is 'not merely a future citizen or employee in training, but an intricate and delicate web of vital forces and environmental influences (ibid, 2008, p.5). The difference between progressive education and holistic education is that the former dealt with the first five factors, but ignored the spiritual (J. P. Miller, 2005).

The second aim is to discover various relationships in the world and make them better:

The focus of holistic education is on relationships: the relationship between linear thinking and intuition, the relationship between mind and body, the relationships among various domains of knowledge, the relationship between the individual and community, the relationship to the earth, and our relationship to our souls. In the holistic curriculum the student examines these relationships so that he or she gains both an awareness of them and the skills necessary to transform the relationships where it is appropriate. (J. P. Miller, 1996, p.8)

The third aim is the creation of a global citizen (J. P. Miller, 2006). The difference between postmodernism and holism is that postmodernism seeks to deepen students' understanding of other cultures; in contrast, holism does the same, but also seeks to create wider solidarity between students of different cultural groups. Moreover, in creating a (global) community, holistic education may promote 'worth' or 'ideal'.⁹⁰ According to Philip H. Phenix (1961), there are two types of democracy – the democracy of worth and that of desire – and holistic education is associated with the former:

[the democracy of worth] centers around devotion or loyalty to the good, the right, the true, the excellent... It is primarily other-regarding rather than self-interested. It invites sacrifice and loyalty instead of conferring gratification. It is concerned with giving instead of getting. One honors and respects things of value instead of using and consuming them... The watchword of the democracy of worth is responsibility, not autonomy. Its objective is not to maximize satisfactions but to establish and increase what is excellent... In this view, the democratic way is a means, not for

⁹⁰ This argument comes from the fact that holistic education promotes 'transcendent value' in axiology. According to John P. Miller (1996), in pragmatism (and postmodernism), the person is satisfied when a certain action has filled her expectation. However, in holism, the person is satisfied when a certain action has developed her relationship with other people – e.g. Nel Noddings' (1984) 'caring'. In terms of creating a (global) community, I assume that this echoes Philip H. Phenix's (1961) 'democracy of worth' in that it is other-regarding.

securing to every person as much as possible of what he wants, but for minimizing the injustices caused by self-centeredness. (pp.25-26)

We call for democracy, but the irony is that the democracy of desire, on which pragmatism (and postmodernism) is based, runs the risk of dividing people and collapsing democracy.

The fourth aim is to nurture compassion for the natural world (J. P. Miller, 1996). Human life is ‘only part of a much larger fabric that includes plants, animals, and entire biosphere in which we live’ (ibid, p.58). However, humans have shown a continuous disregard for the natural world for the sake of the development of the human world. The result is that we have created the world in which we cannot live (e.g. the Fukushima Daiichi Nuclear Disaster in Japan).

The fifth aim is to develop soul or spirituality,⁹¹ which John P. Miller defines as ‘a sense of the awe and reverence for life that arises from our relatedness to something both wonderful and mysterious’ (ibid, p.2). Today, we collect many material goods. However, ‘many people who have acquired material well being do not feel whole. They sense something is missing’ (ibid.). Holistic educators ‘call this something “spirituality”’ (ibid.). The points of bringing soul into education is that we can (1) ‘have an education for a whole person’; (2) ‘make our classrooms more vital and energizing places’; (3) ‘bring a balance to our education between such factors as inner and outer, the relational and the intuitive, the qualitative and the quantitative’; and (4) ‘face the “big” questions of life...[that] most people confront during their

⁹¹ In terms of psychology, John P. Miller uses the term ‘higher self’ instead of the term ‘soul’ or ‘spirituality’. He explains that the goal of holistic education ‘is the realization of the higher self. This self or center is source of spiritual awareness. If we are in touch with our center, then we become aware of the deep interconnectedness of life. Individuals attempt to make contact with higher self through methods such as meditation, visualization and yoga’ (J. P. Miller & Seller, 1985, pp.153-154).

lives but are rarely addressed in educational settings' (ibid, 2000, pp.9-10).

9.5.4. Curriculum

Holistic educators regard the school as a place to develop relationships and soul, for modern schools have neglected these, e.g. by dividing knowledge into subjects or by treating students as goods. Consequently, 'schools tend to be seen as machines or factories' (ibid, p.107).

Similarly, holistic educators regard the curriculum as a medium to develop relationships and soul/spirituality. To do so, they offer a wide range of educational activities and programmes – but, the way that they organise these may be different: John P. Miller (1996) divides these activities and programmes into six categories: (1) intuitive connections, (2) body-mind connection, (3) subject connections, (4) community connections, (5) earth connections, and (6) soul connections⁹²; in contrast, Yoshiharu Nakagawa (2005), into seven categories: (1) physical approach, (2) emotional approach, (3) image-based approach, (4) thought-based approach, (5) spiritual approach, (6) group-work approach, and (7) integrated approach.

The important point of this type of curriculum is that it is 'trans-disciplinary' (J.

⁹² John P. Miller introduces different activities and programmes under the six different categories. In intuitive connections, he (1988, 1996, 2007) introduces (a) image or visualisation and (b) metaphor; in body-mind connection, (a) psychological re-education (Masters & Houston, 1978), (b) walking meditation in Buddhism, (c) Yoga, (d) movement and dance, (e) psychodrama (Moreno, 1987) or educational drama (Wagner, 1999b), (f) eurythmy in Waldorf Education (Steiner, 1975); in subject connections, (a) the main lesson of Waldorf Education, (b) Story Model (Drake, et al., 1992), (c) Elliot Wigginton's Foxfire Project (Wigginton, 1986), and (d) confluent education (Brown, Phillips, & Shapiro, 1976); in community connections, (a) invitation education (Purkey & Novak, 1984), (b) social literacy training (Alschuler, 1980), and (c) social action projects (Newmann, 1975); in earth connections, (a) ecological literacy (Orr, 1992, 1994), (b) the 'Friendship Pasture' in Ojiya school in Japan, (c) natural system and agriculture in the Petrolia School in Northern California, the U.S.A. (Smith, 1995), (d) specialist environmental training in the Outdoor School in Oregon, the U.S.A. (D. R. Williams, 1992), and (e) general environmental literature, such as T.C. McLuhan's *Touch the Earth* (1972); and in soul connections, (a) Steiner's theory of Child Development (Steiner, 1976), (b) Myrna Dales' *Themes in World Religions* (Dales, 1987), (c) contemplation and meditation, (d) literature, mythology and story in general, (e) the universe story, (f) storytelling, (g) dreamwork, and (f) journal.

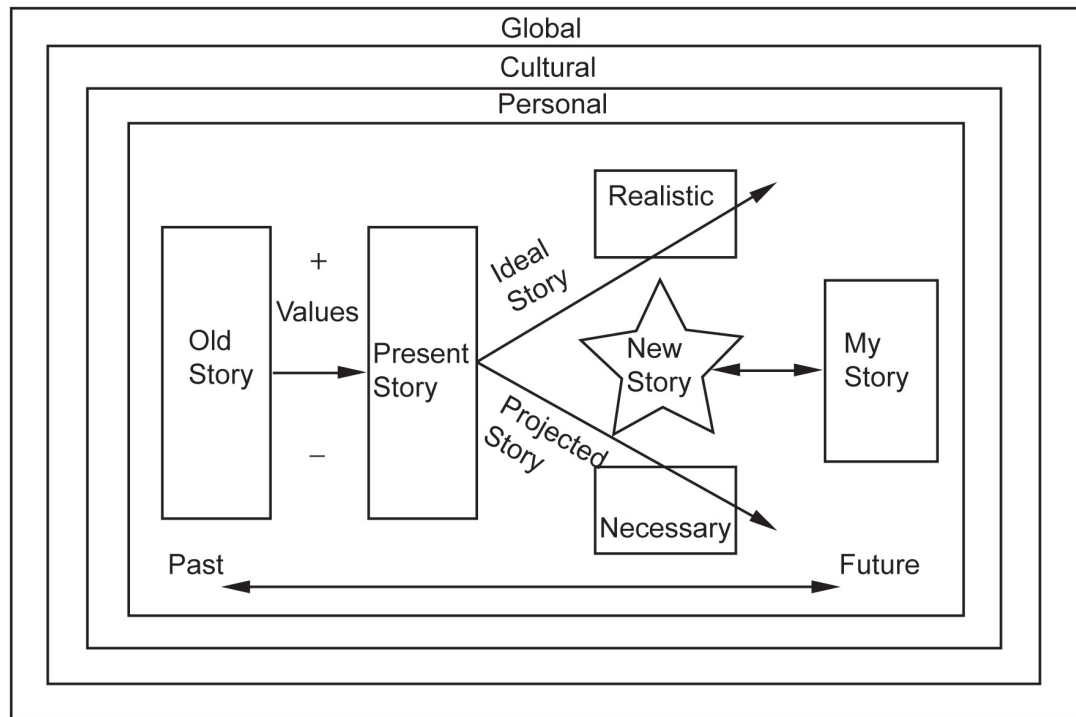
P. Miller, 1996). Unlike the curriculum of transaction (i.e. pragmatism), which is ‘interdisciplinary’ and which seeks to integrate two or three subjects around a theme or problem, the curriculum of transformation (i.e. holism) seeks to integrate several subjects around a theme.

9.5.5. Methods

There is no specific method in holistic education. This is the result of having adopted a wide range of educational activities and programmes. However, all of them develop relationships in some way and contribute to the realisation of those aims which I have introduced earlier. I will draw three examples from John P. Miller (1983, 1988, 1993, 1996, 2000).

(1) Story Model

The first example is the Story Model (Drake, et al., 1992). The main aim of this activity is to replace the ‘present story’ with the ‘new story’ through the examination of the ‘old story’. Importantly, students deal with three different levels of story in this process: personal, cultural and global. In the personal story, students explore the meaning of our own lives. In the cultural story, they uncover the history of their own culture. In the global story, they integrate these two stories and locate them in a wider context. The Story Model is holistic because of these three levels of story.



The Story Model (quoted from John P. Miller, 1996, p.131)

In the lesson, firstly, the students generate a theme or question from those issues, systems or values which they feel seem inappropriate or questionable today. They also explain the reasons why they have selected such a theme or question. Secondly, the students explore an old story (the origins of the present story). They unpack values within it, whilst imagining the reasons why people at the time considered that they are so important. The students also try to relate the old story to the present story. Thirdly, the students turn their eyes to a projected story (a story about what will happen when we continue our activities with those values within the old story), whilst examining an ideal story (a story about what we want to see in our future, after the projected story). The students discuss new values within the ideal story, too. Fourthly, the students integrate the projected story and the ideal story, eventually producing a new story in such a way that they select necessary elements

from the projected story and realistic and achievable elements from the ideal story. This new story, for these students, will be a central one which guides their future actions. Finally, each of the students considers how she can approach the new story from her personal point of view.

(2) Confluent Education

The next two examples are important, particularly in that they develop soul. One of them is confluent education (Brown, et al., 1976) and it deals with the four different dimensions of human experience. Here, we imagine four concentric circles. The first and most inner concentric circle deals with the intra-personal. The second inner concentric circle deals with the inter-personal, whilst the third deals with the extra-personal. Finally, the fourth and most outer concentric circle deals with the trans-personal.

The 'intra-personal' refers to the person's inner feelings, subelves and subsuperpersonalities. The 'inter-personal' refers to relations with others. The 'extra-personal', meanwhile, refers to the social structures (e.g. the school, community and society). The important point that these three dimensions are interrelated in practice:

For example, if a curriculum is designed to teach democratic processes, and individual students share in decisions affecting them, work in small groups in a decision-making process, and participate with the teacher in setting classroom rules, a confluence exists among intrapersonal needs, interpersonal relations, and the extrapersonal setting. If the teacher governs the class automatically, however, the situation is not confluent. (ibid, p.11-12)

Moreover, confluent education deals with the transpersonal in a way of enclosing the first three dimensions. It gives greater value to the cosmic or spiritual dimension of human experience and provides the universal context for examining basic questions of meaning and spirituality. Confluent education is holistic because it deals with these four different dimensions of human experience.

(3) Waldorf Education

John P. Miller (1996) mentions that Waldorf education is ‘holistic in that it includes intellectual, physical, emotional, and spiritual growth’ and ‘[m]ost importantly, Steiner shows how the Self emerges through different periods of the child’s development’ (p.164).

In referring to Mary Caroline Richards’ description of Waldorf Education, Miller (1996) explains that the main lesson, which runs in the morning, brings together different subjects, such as English, mathematics, geography, history and science. The following is an example of the main lesson, in which a teacher in grade five makes a connection between botany, music and poetry:

As an introduction to our study of the plant kingdom, I led the children from a dramatic story of the seed’s awakening to their own creative expressions of this birth of life forces. Each child discovered a tonal harmony which we then moved to by using our cupped hands to be the seed. Then as the melody was played, our hands followed the opening of the seed, roots’ first search, uplifting of the seed-enclosed seed leaves, breaking into light and warmth, spreading of the seed leaves, upward striving of the stem and then – the first true leaves. All this formed by a few notes! A poem-like expression followed. (Richards, 1980, p.80)

Importantly, each main lesson 'will call upon the child's powers of listening, of body movement, of thinking, and of feeling. Artistic activity is particularly related to the will' (ibid, p.25). In other words, the main lesson aims to develop a whole person.

Central to the main lesson is art (the arts), for 'it is the artistic sense that integrates the main lesson' (J. P. Miller, 1996, p.129). Waldorf education also values art because of its function to unfold one's inner person:

Art involves a certain way of seeing the child, a feeling for life, an intuition of the connections between the inner processes of forming and their outer expression... A sense of awe rises in the presence of the child, as in the presence of a poem one hears forming in one's inner ear. (Richards, 1980, p.69)

Moreover, Waldorf education, distinct from confluent education, aims to develop one's connection with universe, and in doing so nurture her soul:

...in every individual there is an instinctive sense of connection between oneself and the universe. There is a built-in sense of meaning and of identity. There is an inner world of spiritual being and of spiritual beings in which mankind, nature, and universe participate. A sense of connection with this inner spirit is what is ordinarily called religion. It is as natural to people as a sense of self and a feeling for nature. It is a crossing point between inside and outside. (ibid, p.59)

Waldorf education is holistic because of all these aspects.

(4) Problem-solving

Finally, the problem-solving method requires further consideration. Educators in pragmatism and postmodernism consider that the method is important to solve problems in life or to reveal one's oppressive situation. However, for holistic educators, this method is less important. This is most obvious in environmental education. Holistic educators, for example, know that increased knowledge, as acquired through the problem-solving method, does not always lead to 'pro-environmental behaviour' (Kollmuss & Agyeman, 2002, p. 240). For this reason, they suggest centering on 'a sense of the sacred and how we are deeply embedded in the natural process of the Earth' rather than developing the knowledge of an environment:

[Environmental education] has become a popular part of the school curriculum. Unfortunately, in many cases it has focused on a problem-solving approach to the environment where we can fix things through recycling or other technical solutions. What is needed is an environmental education that centers on a sense of the sacred and how we are deeply embedded in the natural process of the Earth. (J. P. Miller, 1996, 154-155).

9.6. Conclusion

We have noted in this chapter four different philosophies of education: naturalism, pragmatism, postmodernism and holism. They have different views of reality and knowledge and propose different aims of education, curriculum and methods. This is because they stress different – personal, communal, wider social, global (environmental) or cosmological – contexts.

In Japan, postmodernism and holism are emergent positions. However, I argue that they are important in the age of multiculturalism. Today, more Japanese young people have come to travel and study abroad, and importantly, have come to meet foreign people in Japan. A survey shows that about five million people visited Japan in 2000, whilst about nine million people, in 2010 (MOJ, 2011). Japanese people can thus see inner internationalisation or '*kokunai ni okeru kokusaika*' (internationalisation within the nation) (Hirata, 2010). It is important that young people deepen their understandings of people with different cultural backgrounds today, so that they can live together in the future. However, naturalism, which rejects the group, and pragmatism, which neglects differences in class, sex, and race, may not be appropriate to this purpose.

The next chapter will look at different types of drama that echo these four educational philosophies.

CHAPTER 10: THE PHILOSOPHY OF EDUCATION 3

10.1. Introduction

This chapter explores different types of drama corresponding to naturalism, pragmatism, postmodernism and holism. One of my arguments here is that *hyogen* education belongs to the ‘naturalist drama’ category. The other argument is that as educational philosophy has shifted from naturalism to holism through pragmatism and postmodernism, drama may have shifted from naturalist drama to holist drama through pragmatist and postmodernist drama. In addition, the chapter illustrates how pragmatist, postmodernist and holist drama differs from naturalist drama.

First and foremost, I will give examples of drama in Japan. However, I will also give examples of drama in England, for while there have been without doubt theories and methodologies of drama in Japan that reflect the four educational philosophies, there has been a lack of examples. In this process, I will refer to the work of Jennifer Simons, an Australian drama educator, and Kathleen Gallagher, a Canadian drama educator, for they have developed the English model of drama greatly in particular areas of study, such as feminism, racism and multiculturalism, which are important areas of study in the postmodern philosophy of education. The analogy between the English model and the Australian and Canadian models of drama is that they develop drama based on the premise that they are pluralist or multicultural nations.

10.2. Naturalist Drama

Now, I will apply each educational philosophy to drama. In naturalist drama (drama which reflects the naturalist philosophy of drama), we may find the following characteristics:

- The focus is on the individual;
- Nature is the source of reality and knowledge;
- The aims of drama are to assist the natural development of the student, to develop a whole person (or a wide range of skills), and to cultivate ego or individuality;
- Curriculum is based on students' experiences, interests and needs, and drama is one of the many subjects within it;
- The method of teaching drama is concerned with non-structured free activity, individual learning, discovery learning and the minimum intervention of the teacher in students' learning process.

10.2.1. Japan

This section examines four Japanese drama teachers. In many respects, all their work echoes the naturalist philosophy of education. Above all, Shoyo Tsubouchi is distinctive in that he promotes child's natural acting instead of kabuki acting. Hiroyuki Tomita emphasises stages of development in the making of dramatic curriculum, whilst Toshiharu Takeuchi attempts to replace cultural manners with more natural manners. Tamiko Koike, meanwhile, advocates play and freedom and rejects external (social) reality. Finally, Akira Okada stresses the whole person, individuality and self-expression.

10.2.1.1. Shoyo Tsubouchi

Shoyo Tsubouchi (1858-1935) is a critic, playwright and theorist rather than drama teacher, and is the first figure to introduce drama education to Japan in the period of the Taisho Liberal Education Movement. He (1923) distinguishes '*jido-geki*' (child drama) from artistic, popular and commercial theatres, while advocating '*kateiyo jido-geki*' (child drama for domestic presentation), the focus of which is as follows:

...the main focus of what I call drama for domestic presentation is to develop, cherish and form child's mind diversely, spontaneously and thoroughly, by guiding her artistic instinct aright. (Tsubouchi, 1922, p.189)

There are three main characteristics in Tsubouchi's theory of child drama (Fujikura, 2004): (1) child-centeredness – the child do something 'because of his instinct or impulse' (Tsubouchi, 1973[1923], p.40), (2) stages of development – child drama is for the preadolescent (ages 4-14), and (3) the rejection of the school – child drama should be presented at home in front of family members. All these reflect on the naturalist philosophy of education.

Perhaps, the most unique point of his theory is his rejection of artificial manners. He (1922) criticises existing plays for children for their disregard of children's natural manners:

Look at manners of writing, speaking and acting in existing plays. There are too many adults' feelings, observations, interpretations, logics, tastes, designs and techniques in them. I want children to be more innocent and purer, and I want them to distance themselves from techniques. (p.184)

Therefore, he wrote different types of play which he considered to be more natural to the child.⁹³ Here, it should be noted that the most dominant genre of theatre in his time was kabuki theatre. In this type of theatre, actors spoke in a certain manner; all characters, including female figures, were played by male actors; and their faces were fully covered with white powder. Tsubouchi assumed that kabuki style was inappropriate to the child:

I remind you that what we should avoid most is that directions...in children's theatre follow those in conventional theatres. The worst is kabuki style... Never force directions on [the child], for example, in order to make her acting realistic. That is, her work must be innocent as much as possible. (ibid, p.193)⁹⁴

10.2.1.2. Hiroyuki Tomita

Hiroyuki Tomita (1922-1999) is a researcher of theatre and drama education. He is respectable, in that he produced more writings concerning the history, theory and method of drama in schools than any other Japanese researchers in the second half of the twentieth century. In his *The Construction of Drama in Schools*, Tomita (1949) introduces different types of drama in schools, such as drama for the curriculum, drama for school life, choral speaking and social drama, whilst applying developmental theory to dramatic curriculum.

⁹³ Tsubouchi (1922) introduces three essential principles in his scripts: 'Since my child drama is targeted to involve six- to seven-year- old children, it is natural that they [the scripts] are very simple and easy. Expressions are written in an innocent manner or purpose. Simplicity, Naïvety, and Innocence are the three essential points... the plots are extremely simple, and playtime would be just about three six to seven minutes' (p.195) (The translation of these lines from Fujikura 2004, p. 118). However, both Hiroyuki Tomita (1958) and Fujikura (2004) agree that the language and expressions in his scripts are very formal.

⁹⁴ It is also worth noting here that the notion of 'real' or 'realistic' in Japanese traditional theatres differs from that in Western theatres. Fujikura (2004) explains: 'The notion of "realness" on kabuki stage was rather an exaggerated simulation with stylized acting techniques. Therefore, what Tsubouchi meant by 'naïve and neutral' was to let the children retain their own physical manifestation and develop their own sense of natural behaviour' (p.116).

In essence, Tomita divides stages of development into four and develops a dramatic curriculum based on them: dramatic curriculum for (1) the lower elementary students, (2) middle elementary students, (3) senior elementary students, and (4) junior high school student. He explains each of them from three angles: (1) child's psychological development, (2) the development of child's dramatic abilities, and (3) appropriate teaching materials.

What is interesting about his argument is that as with Peter Slade, Tomita promotes different forms of drama in each of the curriculum: first year students may be given play, mask play or improvisation; second year students, dramatic play based on school life; third and fourth year students, theatre based on dramatic texts describing the world of animals or insects or real life; fifth and sixth year students, theatre based on dramatic texts dealing with social life; and junior high school students, formal theatre based on formal texts with highly artistic values (pp.114-127).

Above all, Tomita is serious about the selection of texts. He argues that there are two important premises in texts for drama in schools. One of them is that texts must contain educational values. The other is that they must be simple, so that no student will struggle to perform them. Based on these, he further states that:

In drama in schools, we cannot help but consider a stage of development between dramatic texts for the first elementary students and for the second elementary students. Moreover, this stage of development must be carefully examined from a scientific point of view...and must be considered without forgetting attention to the making and selection of a text. (pp.129-130)

Later, Tomita (1974) applies the same thought to acting training, and introduces what he calls '*echudo hoshiki*' (the *etude* method), in which he attempts to offer different types of dramatic form, texts and exercises to students of different ages.

10.2.1.3. Toshiharu Takeuchi

Toshiahru Takeuchi (1925-2009) is Founder of Takeuchi Theatre Laboratory and offered people of all ages and different occupations '*karada to kotoba no ressun*' (the lesson for the body and [speaking] words). It may be wrong to introduce Takeuchi here when he says that he is influenced by the French Phenomenological Philosopher Maurice Merleau-Ponty. However, I introduce him here for three reasons. Firstly, I can see connections between his work and the naturalist philosophy of education. Secondly, he has made a great contribution to the development of the method position (see Chapter 5.2.3.1.). Finally, we can understand more about Mitsuo Fukuda's work, for he has been influenced by Takeuchi (see Chapter 7).

According to Takeuchi (1990), some Japanese people cannot give their voices to others. They may think that they are giving their voices, but the truth is that the voices do not reach the others because their whole bodies have not appealed to, or have not worked on them. Therefore, Takeuchi decided to find a way for one's voice to reach the person one is speaking to.

In principle, there are ten stages in Takeuchi's work: (1) Realise the fact that you are not related to other people; (2) Realise the stiffness of your body; (3) Relax your body; (4) Move your body, following your feelings; (5) Relate yourself to objects; (6) Relates yourself to a person; (7) Appeal to other people; (8) Appeal to

other people with your voices; (9) Your whole body moves fully and lively; (10) Try a dramatic performance (pp.118-119).

In particular, I would like to draw attention to the second stage at which one realises that one's body is controlled by external conditions:

One will take her own body back when through the process of realising and liberating herself from the endless tension coming from her effort to seek to meet [other people's] expectations, she emancipates herself from her 'body as a habit' [or habitualized body], which is prepared 'for other people' and controlled by other people. (pp.82-83)

Instead of external conditions, Takeuchi asks his student to concentrate on her 'inner feelings' and then understand the strangeness of her own existence with them. I argue that this may correspond to the naturalist rejection of cultural or artificial manners.

After that, as we may understand from the above description, the student releases herself from all her external conditions. She moves her body as she likes. Having developed herself fully, the student then moves to exercises for relationships: she reforms the relationship between herself and an object and then other people, firstly through her body and secondly through her speaking. The point is that the student approaches other people based not on what social values or judgements demand of her, but what she feels and imagines.

One may say that his work is nothing to do with the naturalist philosophy of education, for Takeuchi's attention is given not to the individual but the group (human relations). However, I see analogies between Takeuchi's work and Brian Way's work, for this is the process of self-discovery, associated with stages of

development. Takeuchi's student develops her body and speaking through ten stages, and the focus of her body and speaking moves from herself to the external world (other people) step by step. I argue that we can see the same process in Way's diagram (we will see Way's diagram in a later section).

10.2.1.4. Tamiko Koike

Tamiko Koike (1928-2005) is a researcher of drama education. In her book *The Basis of Dramatic Play*, she (1990) explains, like Takeuchi,⁹⁵ that people live by adjusting themselves to the external world (society). However, they sometimes need to liberate themselves from it, e.g. by having a festival. Otherwise, they feel suffocated. Similarly, she says, from the point of view of the child, that the child unavoidably adjusts herself to her surroundings. However, she argues that this hinders the sound development of the child:

One may regard a child who represses her ego and always follows others as a 'good child' who is reasonable. However, [with just that] the child cannot satisfy her emotional needs. (p.29)

For this reason, she attempts to liberate the child from society and educate the child to be a whole person 'emotionally and intellectually' through dramatic play.

Central to dramatic play is play. According to Koike, play is (1) spontaneous and free activity, (2) unforeseeable activity; (3) activity that offers children private time and space, and (4) fictitious activity (p.18-24). Above all, in terms of liberating

⁹⁵ Both Toshiharu Takeuchi and Tamiko Koike are members of the Japan Drama Education Association, and they meet each other. Therefore, it is no wonder that there are analogies between Takeuchi's and Koike's work. Importantly, if so, Koike's argument here supports my argument that Takeuchi's work may correspond to the naturalist philosophy of education.

the child from society, she strongly values the first point:

[In play] the child can do whatever she likes, without being bothered by the rules of real life or an effort on adaptation [to social life]. This is the privilege of play. (p.13)

In practice, she gives attention to the assimilation to a fictitious imaginary character.

She explains that this allows the student to internalise or personalise external reality:

In order to educate the child to be a rich and balanced person intellectually and emotionally, it is necessary for us to encourage the child to attend such activity as dramatic play that allows her not to adjust herself to [external] reality but to take the reality into herself by making herself a protagonist. (p.39)

In this way, Koike, like Rousseau, rejects social conditions and seeks to develop personal reality.

10.2.1.5. Akira Okada

Here, I introduce Akira Okada (1923-2009) again to confirm the relation between *hyogen* education and the naturalist philosophy of education. Okada, as noted, worked as a professor of theatre (for young audiences) and *hyogen* education under Kuniyoshi Obara at Tamagawa University (see Chapter 1.1.1.). While exploring drama in terms of Obara's theory of *Zenjin* education, Okada identified close connections between Obara's theory and Brian Way's work: both of them stress the whole person, individuality and self-expression. For this reason, he translated Way's *Development through Drama* into Japanese, and introduced it to Japanese

drama teachers as a crucial text for *hyogen* education. In terms of the present study, it should be noted that it is no wonder that Okada identified connections between Obara's theory and Way's work, for both have essentially emerged from European progressive education (naturalist education), which, as noted, calls for the whole person, individuality and individual learning (i.e. self-expression).

In principle, as noted, Okada's basic argument that one can be a whole person with individuality through drama comes from Obara's view of art (see Chapter 1.1.1.).

What is unique about Okada is that based on Obara's view of art, he (1985), from an epistemological point of view, calls for '*zenjin-teki rikai*' (whole-person understanding). He writes that '[w]e should reconcile sensory understanding, physical understanding and emotional understanding with intellectual understanding in order to gain whole-person understanding' (p.55). Methodologically, he introduces Brian Way's 'blind walk' exercise, and agrees to his view that direct experience transcends mere knowledge, enriches the imagination, and possibly touches the heart and soul, as well as the mind.

Central to Okada's drama is self-expression, for as Obara explains in his view of art, self-expression helps students be a whole person with individuality. He also says that it must be unnatural and unhappy when one cannot externalise (express) one's inner images and feelings (in Dazai, 2000). Importantly, he (1994) considers, like naturalist epistemologists, that every expression emerges from one's sensations and feelings:

One senses external stimulations, and in response to them, feelings, such as pleasure, joy, sadness and anger, arise. It is these feelings that become a motive for the creation of expression, because expression is the embodiment or symbolization of these feelings through modes of speaking, drawing, making, acting and others. (P.51)

Therefore, Okada argues that we must develop our senses: ‘from [unconscious] seeing to [more conscious] looking’ and ‘from [unconscious] hearing to [more conscious] listening’ (p. 53). Here, he makes a link with Way’s diagram of the whole person, in which different human resources develop through the four stages. Thus, he believes that drama, especially (dramatic) play, develops one’s ability for expression, a source for the whole person and individuality, on the assumption that drama primarily develops her senses. Following him, Dazai and Yamamoto have developed their own model of *hyogen* education.

10.2.2. England

There are four key English drama teachers: Harriet Finlay-Johnson, Henry Caldwell Cook, Peter Slade and Brian Way. All their work has elements of the naturalist philosophy of education. Above all, this section deals with Slade and Way, for their work reflects the naturalist philosophy of education to the greatest degree, and in terms of *hyogen* education I can again confirm the relationship between their work and the naturalist philosophy of education. Slade is significant because of his discovery of ‘natural drama development’, whilst Way is because of his unique concept of the ‘whole person’.

Several researchers have already offered their general views of this position of drama (Male, 1973; Pemberton-Billing & Clegg, 1965), and these views confirm the connections between the work of Finlay-Johnson, Cook and especially Slade and Way, and the naturalist philosophy of education. Above all, Alington's (1961) general view is crucial, in that he stresses the fact that this positions of drama rejects social elements, essential to the other positions of drama:

The intensely personal form of play...forms a necessary counter-weight to the (increasing) number of organised activities – e.g. classwork, 'projects', team-games – which school life imposes. And not only school life: human life is being organised and regimented continuously in ever larger syntheses and the individual is in danger of becoming less and less significant... Drama may be a co-operative affair, but it also an extremely individual affair. (p.6)

10.2.2.1. Peter Slade

In Chapter 2, this study roughly analysed the basic natures, characteristics and issues of the work of Slade and Way. In this part, I will go into the details of some of these points.

In his *Child Drama*, Slade (1954) introduces 'natural drama development' (p.128) – his discovery that children at different ages draw attention to different forms of drama. Importantly, he hypothesises that our great respect for natural drama development may support the natural development of the children.

In principle, Slade divides natural drama development into five stages. According to him, babies present 'embryonic forms of Drama, Art and Music' (p.20), whilst infants show forms of 'play' or 'game' (p.23). Children between five and

seven add dramatic elements to them and develop into forms of ‘dramatic play’ (p.37). Older children between seven and twelve create their own rules and invent their own forms of drama. According to Slade, this stage of drama is significant because:

Between the years of seven and twelve we find extreme spiritual beauties and intense sensitivity, at times equalling in skill the talents of supreme artists – the adventures, attempts and creations have *their* own forms of skill (many of them now conscious) and all *their* beauty. (p.68, his *italics*)

For this reason, Slade argues that ‘Child Drama is an Art in itself’ (p.105) – a key distinction from Way’s concept of drama which rejects drama as art. And finally, adolescents between twelve and fifteen draw attention to more formal form of drama – ‘the form of theatre’ (p.72).

In terms of the present study, what is important about natural drama development is that this is associated with stages of development. Moreover, Slade refers to other principles of the naturalist philosophy of education, such as the individual – ‘a happy and balanced individual’ (p.105); the whole person – the development of different faculties and resources (e.g. intuition, awareness, sensibility, emotion, confidence, friendship, trust, memory, understanding, sympathy, taste, imagination, moral responsibility, etc.); ego – ‘the fullness of personality’⁹⁶ (p.105); a curriculum based on the experiences, interests and needs of the students – ‘The ideas should come from [students]’ (p.240); free activity – ‘[Improvisation] is the

⁹⁶ In speaking of individuality, Slade refers to Wilhelm Viola’s statement that the main aim of Child Art is ‘the development of a full personality’ (p.108). It is important for us to notice that Viola (1942) developed this statement from his analysis of Rousseau’s educational ideas: ‘We find passages in Rousseau which show that the great man...had a vision of the child being a personality of his own’ (p.7).

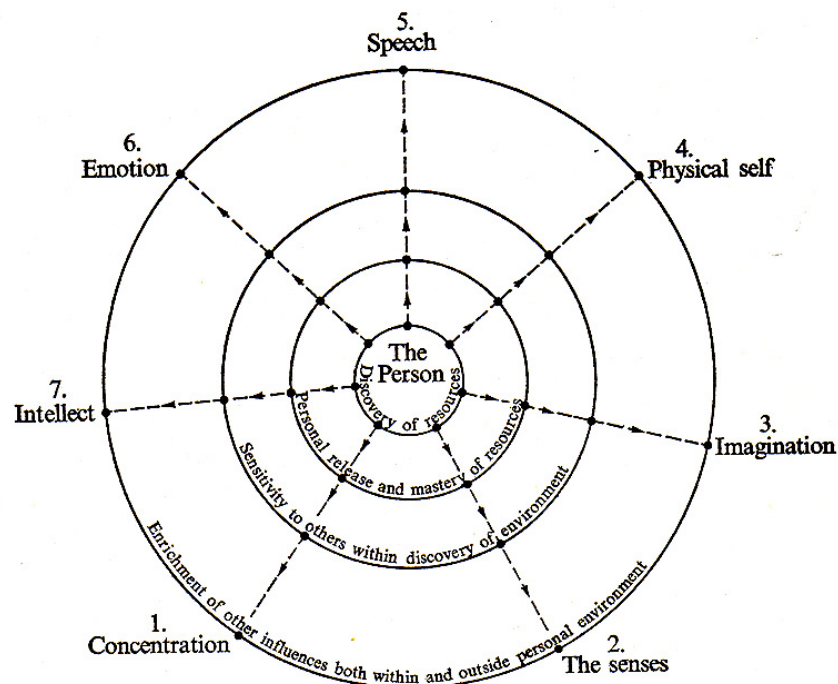
basis of Child Drama' (p.347); discovery learning – 'at its best [playing out] is a great source of discovery' (p.327); no intervention of the teacher – 'Just watch' (p.298), etc.

A crucial distinction between Slade and general naturalists is that Slade adopts both individual and collaborative learning. According to him, individual learning is important to the child before the age of seven because the child's ability to give attention to other people is undeveloped: 'the Child [before seven] is still concerned with Self' (p.48). But, he also discovers that children between seven and twelve naturally start to work together and develop what he calls 'group sensibility' – 'a knowledge of the need or desires of the group' (p.13). In other words, his emphasis on individual learning depends on age.

10.2.2.2. Brian Way

First and foremost, Brian Way calls for the development of individuality through drama: 'Ultimately, long after a young-star has left school, some part of human happiness and wellbeing is dependent upon the development of individual uniqueness' (p.4). To realise this aim, he develops his concept of whole person, and then replaces it with seven inner resources, including concentration, the senses, imagination, physical self, speech, emotion, and intellect (p.13).⁹⁷ In his diagram, Way arranges these in a line, extending from the centre of the concentric circles to their circumference.

⁹⁷ We may add intuition to these seven inner resources, too. According to Gavin Bolton (1998), Way forgot including intuition in these inner resources. In fact, intuition is most important for him (see Chapter 10.5.2.1.).



Brian Way's Diagram of the Whole Person

(Way, 1967, p.13)

The four concentric circles suggest that there are four stages to develop the inner resources: children in the first stage discover their inner resources and spend some time understanding and developing them; by the final stage, they control the inner resources, and they become fully aware of the external world with them. The point of such a development is that, if necessary, they can always return to the first stage. The difference between Slade and Way is that Slade's developmental theory is based on 'age', whilst Way's developmental theory is based on each 'resource'.

Clearly, all these points correspond to the naturalist philosophy of education: development (stage of development), the whole person and individuality. In addition, he refers to a curriculum based on the experiences, interests and needs of the students

– ‘we are simply taking what already exists and working outwards from there’ (p.43); free activity – play and improvisation are key activities; individual learning – ‘what is valuable is for each person to discover for himself his own way of doing it’ (p.27); discovery learning – ‘we are concerned with helping each individual to discover and explore his own resources, irrespective of other people’ (p.12); senses – ‘our awareness of ourselves and the world [is] dependent on developing our sensory instruments to the fullest extent of their powers’ (p.25), etc.

The issue is that there may be elements of training in Way’s work. According to Bolton (1984), ‘Way has devised a...training...to help children develop, in particular, sensibility, concentration and intuition’ (p.47).⁹⁸ Way (1967) also agrees to the view of naturalist educators and Slade that the teacher should not intervene in students and their work. But he also advises the teacher to explain ‘what to do’ (p.268) – not how to do – to students until they acquire the ability to think about it, for freedom may perplex them. Both cases suggest that learning and development in Way’s work may be more controlled than those in Slade’s.

10.3. Pragmatist Drama

In pragmatist drama (drama which reflects the pragmatist philosophy of drama), we may find the following characteristics:

- The focus is on community (in which people with similar social, cultural

⁹⁸ Consequently, this gives some researchers an impression that what Way does is not drama but physical exercises. Bolton (1984) also argues that Way ‘popularised the use of exercise, which...dispositionally orientates the participants in a special way’ (p.59). He (1998) also mentions that ‘In most of Way’s exercises, “Acting” is reduced to reacting mimetically. He has virtually taken the word “acting” out of the educationist’s vocabulary, so that teachers are left with the impression that whatever goes on in the classroom in the name of drama has nothing to do with what people do in a theatre’ (p.165).

and ethnic backgrounds live)

- Experience is the source of reality and knowledge;
- The aims of drama are to (re)construct experience, to adapt the student to her community (with the development of social skills), and to develop intelligence;
- Curriculum is based on the interests, issues and needs of students and their group/community, and drama is one of the many subjects within it;
- The method of teaching drama is concentrated with purposive or structured activity, contextual learning, participatory and collaborative learning, communication, reflection and examination, and problem-solving;

10.3.1. Japan

This section now explores two Japanese drama teachers. Both Shige Hikabe and Jun Watanabe aim to create a citizen with social skills. However, they adopt different activities: the former introduces '*gokko asobi*' (make-believe play), whilst the latter uses the acquisition-oriented education method (research, presentation, drama and discussion/debate). Central to both are participatory and collaborative learning.

One may assume that the work of such drama teachers as Yuriko Kobayashi, Noboru Takayama, Mitsuo Fukuda, Yoshiaki Tadashi and Takao Takashi who we noted in my second sub-study and who stress collaborative learning or communication corresponds to the pragmatist philosophy of education. However, I argue that their aims, unlike those of Dewey, do not necessarily give primary value to the adaptation of the child to her community and the maintenance of the group. Their aims are sometimes more personal and therapeutic: e.g. students are not good at speaking to other people. Or, they are associated with employment: i.e. companies

look for new employees with good communication skills (JBF, 2004).

10.3.1.1. Shige Hikabe

In 1946, the government ordered Sakurada Primary School in Tokyo to develop model lesson plans for Japanese Language, Social Studies and some other subjects (the Sakurada Plan). Hikabe, a teacher of Social Studies at the school, introduced a model lesson based on '*gokko asobi*' (make-believe play) as a part of this project. According to her (1950), make-believe play is a type of learning that 'places its central focus on child's direct experience in order that she learns about environments around her' (p.9). This is based on her premise that lower year elementary students tend to understand society through their life experience:

We should introduce 'make-believe play' to our learning and encourage [children] to gain life experience through play so that they can solve problems in real life and gain the most effective life experiences [to do so]. (ibid)

In her example, Hikabe proposes to teach shops and their significance in our lives. To do so, at the first stage, she asks students to study stationery. Students, for example, create a list of different types of stationery. They also explore their selling and cost prices, as well as their manufacturing process. At the second stage, students make believe that they are running shops. After investigating different types of shop, they divide themselves into groups and each group decides what shop they want to run. They create fake products to sell, coins and notes to buy, and even trucks and trains to transport the products. Some of the groups, then, run their shops, while

others visit the shops as wholesalers or customers. At the third stage, students write stories and develop them into performances.

Hikabe explains that the evaluation criteria for this include: (1) Have students come to help their parents?; (2) Have they become good at shopping?; (3) Have they become able to calculate money correctly?; (4) Have they become able to go to a destination with transportations to buy something?; (5) Have they deepened their understandings of the production process and transportation methods?; (6) Have they become able to devote themselves to group work?; (7) Are they faithful to their own duties?; (8) Have they become able to work in a real shop as store tenders?; and (9) Have their skills of dealing with customers developed? (ibid) Obviously, the involvement of parents is indispensable to answer some of these questions. For Hikabe, this is a necessary process to connect experiences which students have gained in the make-believe play to real experiences which they gain at home.

There are several connections between Hikabe's work and the pragmatist philosophy of education. Firstly, her work covers all the three aims of education in pragmatism: she attempts to construct students' experience through their participation at make-believe play, whilst socialising them into their communities through the process of running fictitious shops. She is also aware of intelligence when she says 'so that they can solve problems in real life'. Secondly, although this is for Social Studies, Hikabe has developed the lesson by involving in it different subjects, such as Japanese Language and Mathematics. Thirdly, her work is a purposive activity with a certain structure in the sense that she describes what students should do at each of the three stages and students work towards the opening

of their shops and then the performance of their plays. Such a process, without doubt, is participatory and dialogic. However, there seems to be less reference to reflection and problem-solving in her writing. This suggests that she is aware of intelligence, but is not clear about how students become able to solve problems in life.

10.3.1.2. Jun Watanabe

Jun Watanabe, as noted, uses drama as a part of his acquisition-oriented education. The aim of this activity is to transform knowledge into a real tool for life. A full repetition of the structure of his work lies beyond the scope of this chapter. However, he believes that such a process transform the student into a self-reliant citizen with civic skills. In acquisition-oriented education, he (2007) says, ‘we presuppose those abilities which are necessary to leave school as a citizen and enter society in her own way’ (p.28). Central to this is what he describes as ‘participatory-and-expressive forms of learning’ (see Chapter 7.3.3.1.1.).

10.3.2. England

Further examples of pragmatist drama are required for the purposes of this discussion. In England, the work of Dorothy Heathcote, Gavin Bolton and Cecily O’Neill corresponds to the pragmatist philosophy of education. People often call this type of drama ‘living-through’ drama or ‘drama-in-education’. Above all, this section analyses Heathcote, for she is a pioneer of this position of drama.

Several researchers have offered their general views of this position of drama (Byron, 1986; McGregor, 1976; Wagner, 1999a, 1998), and these views confirm the

connections between the work of Heathcote, Bolton and O'Neill, and the pragmatist philosophy of education. In defining these general views, they often seek to create a distance from naturalist drama. Ken Byron (1986), for example, writes that:

It used to be said that 'drama is concerned with the individuality or individuals, with the uniqueness of each human essence'... It is not. Yes of course we must recognize the individuality of children, but the medium of drama is one in which ideas are explored and shaped in groups; where the contribution of each individual affects, and is modified by, those or others; where experience and reflection are shared and public. (p.21)

Wagner (1998) confirms that this position of drama is associated with social constructivism. Similarly, from an epistemological point of view, Bjørn Konrad Rasmussen (2010) articulates the relation between John Dewey's philosophy of education, social constructivism and living-through drama (process drama).

10.3.2.1. Dorothy Heathcote

In her *Drama as a Process for Change*, Dorothy Heathcote (1984) explains that the aim of (living-through) drama is to bring about a change in understanding: 'Drama is about shattering the human experience into new understanding' (p.122). To realise this aim, she introduces her 'second tree of knowledge'. According to her, the first tree of knowledge is knowledge 'as it is'. The focus of the first tree is on the trunk and the upper part of the tree. In this view, drama is a discrete arts subject, and the role of the teacher is to deliver dramatic knowledge and skills to students. In contrast:

...the second tree of knowledge is more realistic... We have as our roots now the attitudes the child brings to school. Often we try to push those attitudes under... in order to try to get some kind of conforming from our classes so that the curriculum can be taught, but the real roots of the inner attitudes are going to be there all the time. One of the big problems of teaching today is that as more and more cultural ideas become diffuse and people become their own experts, it is much harder for a teacher to handle the variety of different roots that the children bring into the school. (pp.122-123)

The focus of the second tree is on the roots, i.e. students' attitudes. These roots suggests 'how we care about what we do', 'quality of what we do', 'the way we look at people and things', etc. (p.124). Heathcote explains that drama is effective for developing them.

To change these roots, Heathcote advocates 'leaving-through' drama (p.48). This is an improvisational form of drama in which students improvise in role in imagined situations, and which requires the students 'not only to feel, but to organize [their] feelings into some kind of expression' and at the same time challenges them 'first to feel and comprehend, then to make their knowledge clear to themselves' (ibid).

The important point of Heathcote's definition of drama and the second tree of knowledge is that these correspond to some of the aims of the pragmatist philosophy of education: the (re)construction of experience and the development of intelligence. She also refers to the adaptation of the student to her community – through drama, students 'discover wherein they are alike, so that they can achieve a sense of belonging' (p.56); intelligence – in drama, 'children shall think from within a

dilemma instead of talking about the dilemma' (p.119); purposive activity – improvisation with her 'what happens next?' approach (see Chapter 10.4.2.4.); communication – 'Communication allows people to be inclusive of one another as members of the species' (p.62); participatory and collaborative learning – 'there is a natural progression from the tentative meaning of the group's ideas...to a theatrical presentation of a group's ideas' (p.56); problem-solving – 'By means of conscious problem-solving, we increase the range and depth of our conscious knowing of creation's shaping' (p.62); examination and reflection – 'without [the Reflection], there is no learning from the experience' (p.209), etc.

What is unique about her view of drama is that, in speaking of participatory and collaborative learning, she stresses that drama allows one to enter other people's perspectives: 'putting yourself into other people's shoes' (p.44).

An important distinction between Heathcote and general pragmatists is that she generally does not (sometimes does) develop her curricular from the interests, issues and needs of students and their group/community. Rather, she asks students the following question:

'What shall we make a play about?' seemed, in the earlier days of her teaching, to Heathcote's most common starting point in getting down to drama with a fresh class... As she asked this question, her intention was to mould answers into a theme, context and particularity of action, operating jointly with the class as fellow dramatists to bring about a coherent text. (Bolton, 1998, p.178)

Moreover, she has come to use drama as a cross-curricular activity (e.g. her Mantle of Expert), especially since the introduction of the National Curriculum to schools. In

other words, she has come to be more interested in how drama can cover a wide range of subjects (Heathcote & Bolton, 1995).

Finally, I want to try to confirm her position as a pragmatist. One may claim that her work may be associated with the postmodern philosophy of education. Hornbrook (1989) writes:

An alliance of teachers on the political left...sought to press the dramatic pedagogy of Heathcote and Bolton into the service of revolutionary social change. In short they believed that its revelatory processes enabled young people to see, understand and challenge the 'objective' structures of political challenge. (p.47)

However, some researchers consider Heathcote's work to be problematic, because of her pursuit of the universal (Dobson, 1996; Simons, 1997). In her work, 'the dissimilar are revealed to have common areas of meaning' (Heathcote, 1984, p.33). In theory, this suggests that multiple voices that come from sexual, racial, ethnic, social and cultural differences will eventually disappear, so that the work may neglect power relations between different sexual, racial, ethnic, social and cultural groups – a key issue of the postmodern philosophy of education. For this reason, in my study, I assume that her work corresponds to the pragmatist, rather than postmodernist, philosophy of education.

10.3.2.2. Gavin Bolton and Cecily O'Neill

After Heathcote, Bolton and O'Neill introduced their theories and methodologies of drama. In principle, they cover those points in Heathcote's work

which we have just seen above.

In line with Heathcote, Bolton (1986) argues that drama's 'purpose must be to do with change in understanding' (p.184). However, he places a central focus on the tension between the individual and society: e.g. how does the consequence of one's actions or decisions influence the group? Central to his work is 'engagement':

Dramatic activity is a process of engaging with something outside oneself... [Engagement] implies a subjective/objective relationship at an affective as well as a cognitive level, a relationship that is both dynamic and rational. It involves not merely a gaining in knowledge of the world, but an engagement of oneself in the knowing. (p.19)

Methodologically, Bolton offers students more opportunity to plan the content of the drama: '[b]y encouraging them to take ownership of their work, Bolton is signalling to the children that their personal choices are important' (Alistair. Martin-Smith, 1996, p.71).

In their *Drama Structures*, Cecily O'Neill and Alan Lambert (1982) clarify the work of Heathcote and Bolton. In her *Drama Worlds*, O'Neill (1995), then, develops 'living-through' drama into 'process drama'. According to her, process drama is 'almost synonymous with the term drama in education' (p.xv). This suggests that process drama is along the same lines as Heathcote's work. A difference between the two is that she seeks to relocate Heathcote's work in a wider dramatic and theatrical context. In other words, the subject position of drama (formal theatre studies) is taken into consideration: 'Process drama functions with all the potentialities and limitations of the art form of drama' (p.xix). The only final note here is that O'Neill

may be a postmodernist as well, for in her theory of process drama, she refers to postmodern theatre, and her method of pre-text has a potential to generate difference and multiplicity which, as have just seen above, Heathcote may not pay so much attention to (see Chapter 10.4.2.3.).

10.4. Postmodernist Drama

In postmodernist drama (drama which reflects the postmodernist philosophy of drama), we may find the following characteristics:

- The focus is on the wider society (in which people with different sexual, racial, ethnic, social and cultural groups live);
- Experience is the source of reality and knowledge;
- The aims of drama are to emancipate the students from oppression and inequality, to deliver to students cultural capital in a balanced way, and to develop students' critical consciousness;
- Curriculum is based on the interests, needs and issues of students and their group/community in which students live, and drama is one of the many subjects within it. In some cases, it is also organised by counterbalancing or relativizing the formal (or national) curriculum;
- The method of teaching drama is centred with purposive activity (structured activity or work – but the structure of the activity may be non-linear), participatory and collaborative learning, dialogue and student's voice, and problem-solving with conscientization. It also challenges plays, knowledge and skills specified by the formal curriculum.

10.4.1. Japan

There is a flavour of the postmodern philosophy of education in the work of Ichitaro Kokubun, Yasuhiro Kumagai, Setsu Hanasaki and Tadakatsu Higashi. Their

work deals with minorities, originates from Paulo Freire and Augusto Boal (who applies Freire's theory to theatre), or adopt those dramatic activities associated with the ideas of emancipation and empowerment. However, their emancipation and empowerment does not necessarily presuppose power relations between different sexual, racial, ethnic, social or cultural groups. In this sense, they differ from postmodern educators. Nevertheless, I assume that their work is worth considering here.

Kokubun proposes applying to drama the theories of the *seikatsu tsuzurikata* (life essay-writing) education, the original aim of which is to improve the lives of poor people. Kumagai and Higashi, meanwhile, take ideas from Freire and Boal, who aim at empowerment and emancipation through education or theatre. However, the former focuses on increasing people's awareness of social issues, whilst the latter, on developing a horizontal relationship between the teacher and students. In contrast, Hanasaki experimentally introduces to a Japanese school *dula-tula*, a dramatic convention in Philippines that aims at social change.

10.4.1.1. Ichitaro Kokubun

Kokubun Ichitaro (1911-1985) is a theorist of *seikatsu tsuzurikata* (life essay-writing) education. According to him (1952), life essay-writing education emerged around the early twentieth century in order to improve the lives of people in the impoverished regions of north Japan. Therefore, methodologically, the education stresses writing stories from real life, rather than fictitious stories from imagination. In other words, the education argues that to improve their lives and escape from

poverty, these people in the impoverished regions must reveal, analyse and understand their lives critically through the process of writing. Kokubun explains that students in life essay-writing education ‘write facts as facts and natural feelings as natural feelings in a concrete language form’ (p. 223).

There is an analogy between life essay-writing education and Freire’s emancipatory literacy education (Kakinuma & Osawa, 1984). Like Freire, life essay-writing educators encourage students to ‘conscientise’ their poverties. The difference is that life essay-writing educators do not so much deal with the class struggle.

One day, Kokubun met Hiroyuki Tomita and they agreed on the need to apply the theories of life essay-writing education to drama. In a discussion meeting, Kokubun (1958) argued that drama ‘should start from everyday real life’ (p.53) and should be away from imaginary kings or witches. In line with Kokubun, Tomita (1958) claimed that ‘we, drama educators, must learn from the essay-writing movement the need to start from child’s reality and cope with local issues’ (p.108).

In this way, Kokubun and Tomita’s ideas correspond to the postmodernist philosophy of education in the sense that the ideas ‘originally’ focus on socially weak people. The only problem is that they did have enough debates about it: consequently, Tomita placed his central focus on creation and expression rather than understanding in the process of creating a drama from real life (ibid). However, we noted that postmodernist educators point out that one cannot escape from her given situation without critical consciousness, i.e. the critical examination of her situation (see Chapter 9.4.3.). I assume that Tomita did not notice the importance of examining

and understanding a given situation, possibly because in general his main focus was placed on general students in schools rather than socially weak people.

10.4.1.2. Yasuhiro Kumagai

Kumagai, as noted, believes that it is not a teacher, but participants themselves who decide on the aims of drama. Perhaps, this kind of ideas is analogous to those that of naturalist educators who develop a curricular from the experiences, interest and need of students. However, inspired by Freire and Boal, Kumagai sometimes seeks to connect personal interests to social issues. Importantly, in this process, he encourages participants to ‘conscientise’ these social issues, so that they can deepen their understanding of the issues of their community and change their lives. A full repetition of the structure of his work lies beyond the scope of this chapter. However, we noted that the participants in his Toshi-map Project revealed some of the social issues in Toyoshima, dramatized them in the form of forum theatre, and finally had discussions with audiences in their show (see Chapter 7.3.3.6.1.). In terms of the present study, I assume that his work may correspond to the postmodernist philosophy of education if participants in his work are people of dominated social groups. However, it seems that this depends on who he receive requests from.

10.4.1.3. Tadakatsu Higashi

Tadakatsu Higashi (2011) is a teacher of citizenship education at a senior high school. In his Project Agora, Higashi attempted to develop a lesson with dialogue. This is based on the premise that conventional lessons in Japanese schools are

didactic rather than dialogic. He argues that there is a fundamental problem in both modern school and society, in that they have developed a hierarchical relationship between people. For this reason, in his lessons, he seeks to create a horizontal and indeed democratic relationship between the teacher and students. Central to his project are Freire and Boal. He hypothesizes that he may be able to construct through Boal's ideas a space that demands problem-solving and qualities as a citizen. He also assumes that Freire's conscientization transforms students into active agents.

There were five stages in his Project Agora. At the first stage, Higashi explained to students in his Citizenship Education classes that they would do project-based learning with rich dialogues, while dividing the students into groups. At the second stage, each of the groups decided on the theme, contents and methods of their research. After that, students put them into practice. At the third stage, they presented their researches in any forms, one of which was drama. At the fourth stage, the teacher gave handouts illustrating some of the students' response to presentations. At the fifth stage, each of the students submitted a report on her research and presentation. At the sixth stage, the teacher introduced to them some of comments in the reports.

Higashi's idea of the need for a horizontal relationship corresponds to the postmodernist philosophy of education. But in terms of the present study, the problem is that his idea may be general, in that he did not give so much attention to the class struggle behind the idea.

10.4.1.4. Setsu Hanasaki

Hanasaki has worked in the field of applied theatre for more than twenty years. In fact, she has written several articles about her applied drama practices and Boal. In terms of drama in schools, Hanasaki (2011) has written a report on her application of *dula-tula* to the classroom. According to her, *dula-tula* is a Philippine term, meaning ‘dramatised play’, and is a model of drama in which (1) a group of people travels to a place they want to explore; (2) they make an investigation into the place; (3) each of them writes a poem based on her experiences of the place; (4) they present the poems to each other; (5) they divide themselves into groups and create group poems from the individual poems; (6) the groups develop their group poems into dramatic performances and present them to audiences, including those people in the place they visited; and finally (7) they make self-evaluation. Hanasaki has offered this to Japanese students in schools.

According to her, *dula-tula* has emerged from civil movements in Philippine aiming at the decolonisation and democratisation of the nation. This means that *dula-tula* is based on the premise that through the activity, people come to be more aware of their (oppressive) situation and willingly become the subjects of social revolutions. However, situations in Japan differ from those in Philippines: Japan has already achieved democracy in terms of the political system. Therefore, she explains that she has been feeling the difficulty of using *dula-tula* in Japan.

10.4.2. England

This section looks at further examples of postmodernist drama in this section,

for, as noted, the connection between drama and the postmodern philosophy of education is not obvious in Japan. I consider Jonothan Neelands to be an important figure in this position of drama, in that his 'conventions approach' is based on the class struggle. Helen Nicholson introduces a wide range of emancipatory theories in her book. Jennifer Simon seeks to achieve a democratic society in terms of advocating ambiguity and multiple meanings, in other words, by showing respect for the voices of not only majority but also minority groups. Kathleen Gallagher empowers minority students, focusing on sexism, racism, multiculturalism. Maggie Hulson applies Edward Bond's concept of inhumanness to drama, and in doing so seeks to reveal the lives of the oppressed.

Several researchers have offered their general views of this position of drama (Bennett, 1984; Dobson, 1996; Doyle, 1993; Hancock, 1995; Marcher, 1995; Szatkowski, 1992), and these views confirm the connections between the work of Neelands, Nicholson, Simon, Gallagher and Hulson.

10.4.2.1. Jonothan Neelands

In his *Structuring Drama Work*, Neelands introduces a 'conventions approach' to drama with a new definition of theatre (Neelands & Goode, 1990). It is important for us to understand that they originate in his theory of drama in schools. In his *Changing Theatre*, Neelands (1997) identifies that there are the two basic positions of drama in the field of drama in schools, and the subject position reflects the ideology of the middle class while the method position reflects that of the dominated class. He then hypothesises that this division originates in the Modern Drama

paradigm, where the middle class gave greater value to Naturalist theatre than other types of theatre. For this reason, he decides to develop a new theory of drama with a more contemporary paradigm of theatre, which, firstly, horizontalises different genres of theatre by way of valuing both aesthetic and social aspects of theatre, and secondly, covers people of different social classes.

In his *Structuring Drama Work*, Neelands argues that we should not see theatre as ‘a narrow or exclusive set of culturally bounded forms’ and explains that ‘[t]he conventions selected...form a bridge between spontaneous and innate uses of theatre and the more poetic conventions of performance craft’ (Neelands & Goode, 1990, p.2). In other words, as he did in *Changing Theatre*, he seeks to fill the gap between the subject and method positions. Connecting arguments in these two writings, we can now understand that there is his intention to seek to remove the class struggle in his definition of theatre and the conventions approach (we will look at this point more precisely in Chapter 11.5.).⁹⁹

10.4.2.2. Helen Nicholson

In her *Applied Drama*, Nicholson (2005) introduces a variety of theories effective to those drama, theatre and performance that take place in community settings (including schools).¹⁰⁰ In this book, she sets up seven themes (citizenship,

⁹⁹ His consideration of class division in drama is not temporary. In his later publication, *Beginning Drama 11-14*, Neelands (1998) refers to this point again: ‘The problem of making a selection from all the possibilities in the contemporary field of drama is compounded by the problem of making a selection from the past. Whose histories and traditions do we include? There are obvious problems, in our pluralist and multicultural classroom, in limiting the history of drama to those writers and practitioners who have contributed to the development of the modern Western theatre. The Western conventional theatre of the last hundred years or so has developed as a literacy art, increasingly restricted to particular social groups and increasingly differentiated from other genres of popular drama and entertainment’ (pp.1-2).

¹⁰⁰ It may be wrong to refer to Helen Nicholson here, because her focus is not drama in schools but drama that takes place in community settings. However, her original background is as a drama teacher, and her arguments

pedagogy, narrative, community, creativity, human rights, and ethics) and introduces different theories under these themes. In terms of the present study, what is important about her book is that in this process of introducing theories, she refers to various radical and emancipatory theories almost in every part and in doing so discuss power itself, power and knowledge, cultural difference and social, political and cultural issues.

I give an example here: pedagogies of location. According to Nicholson, there is a close connection between location and power. Central to this are ‘border’, which she describes as:

...a way of keeping people in their place, of excluding others, or of ensuring that people living within a particular territory maintain their power or continue to be marginalised. Either way, politically and pedagogically, location is about the exercise of power. (p.41)

She explains that applied drama is effective in promoting local power and knowledge, on the assumption that dominant power oppresses people in a location. Applied drama, she says, is ‘a flexible and radical alternative to forms of pedagogy perceived to be instruments of disciplinary authority and social control’ (p.42). Methodologically, she advocates Action Aid’s technique of *Reflect*, which ‘takes the local environment as a basis for learning’ and ‘enables participants to use their own local knowledge as a starting point for literary development, inviting them to generate a vocabulary around a theme or a place which is significant to them’ (ibid).

have been influential among drama teachers in schools. For this reason, this thesis includes her as a key postmodern drama teacher.

10.4.2.3. Jennifer Simons

In her *Drama Pedagogy and the Art of Double Meaning*, Jennifer Simons (1997) calls for drama pedagogies that are appropriate to students in a multicultural state, for she feels that existing drama pedagogies, which comes from Heathcote and advocate the ‘universal’ (see Chapter 10.3.2.1), tend to neglect multiple voices of students with different cultural backgrounds.

Central to her project are ‘multiple meaning’ and ‘ambiguity’. She believes that they are not negative, and rather, that they have a potential to transform the person into a creative individual.

Here, she refers to Cecily O’Neill’s (1995) ‘pre-text’ as an example of generating multiple meaning and ambiguity in drama. In particular, she draws her eyes to O’Neill’s argument that a successful pre-text ‘will operate on...different occasions as a kind of “holding form” for any meanings to be explored’ (ibid, p.22). Bearing this in mind, Simon (1997) assumes that people in drama can access different meanings through their visit to these different occasions:

A pre-text sets limits for the drama world and implies roles which participants might adopt. O’Neill’s has used as a pre-text ‘The Seal Wife’ which...implies the theme of repressed identity, but allows for different exploratory journeys by different people... (p.197)

There are many theories dealing with different points of view that promote multiple meaning and ambiguity – e.g. Jean Alter’s (1990) socio-semiotic theory of theatre, Jerome Bruner’s (1996) ‘going meta’, ‘intersubjectivity’ and ‘distributed intelligence’, and Sandra Shields’ (1996) ‘eye contact’. Above all, Simon shows

great interest in Giroux's (1992) 'border pedagogy':

In order to go beyond the dominant culture, we could encourage our students to research and collect oral histories from individuals, families and neighbourhoods. We must then be careful not to erase complexity, or multiple situations and diverse agents, but to try to find a space in our teaching that allows for multiple centres of attention. We need, says Giroux, to create in our students a need to express ideas, but we must never forget how fragile identity is as it moves across borders. Drama teachers have long known this, and techniques like role-protection and deroling have always been important in our work. (Simons, 1997, p.200)

In explaining the postmodernist philosophy of education in Chapter 9, I referred to Giroux's 'border pedagogy', and this confirms the connection of her work to the postmodernist philosophy of education.

10.4.2.4. Kathleen Gallagher

In her *Drama Education in the Lives of Girls*, Gallagher (2000) attempts to empower girls through drama. This project was based on her dissatisfaction with public education, in which 'girls are asked to locate themselves inside a cannon that has constructed them as "other"' (p.33).

In developing her teaching methods, Gallagher replaced these methods in the pragmatist philosophy of education with those in the postmodernist philosophy of education. A good example of this was her "what happens when" approach:

I also use a 'what happens when' approach to our story making rather than a 'what happens next' approach, which often invites the stronger, more confident voices to control the corroborative collective learning. As

facilitator of the drama, I am aiming to set up a structure that may evoke many different directions. Once we have explored what might have happened, we may ask again “Now what happens when...” and change the details or invite new voices into the story-making. This gets us away from the ‘what’s next’ approach, a more sequential or linear construction. (p.45)

The ‘what happens next’ approach corresponds to the linear and rational learning of pragmatism; in contrast, the ‘what happens when’ approach corresponds to the complex, chaotic and non-linear learning of postmodernism. She rejects the former and adopts the latter. Gallagher also adopted Neelands’ conventions approach, instead of creative drama or the ‘living-through’ drama.

Through her research, she identified that drama contributed to the development of the girls in four areas of learning: (1) drama and expressive learning; (2) drama and intelligence; (3) drama as collective process, and (4) drama as personal development. She also proposed drama objectives through her analyses of the work of John Dewey, Richard Courtney, Cameron Ross and Gavin Bolton. However, for us, what is most important about her work is that she has shown a potential of drama to emancipate female students from the oppressive situation of public education. In the final chapter, she wrote:

Girls learned how to make choices, aiming for success rather than fearing failure or remaining silenced by learned helplessness. I saw that drama practices do not conceal differences but invites students to select from their experiences – the specificities of their lives – in order to rework and reframe their understandings. Single-sex drama education is a vibrant setting for girls’ knowledge and girls’ voices. (p.133)

In her *The Theatre of Urban*, Gallagher (2007), on the other hand, shifted her focus from drama for girls to drama for young people in urban schools. In this project, her focus was placed on challenging the identities of students with different with different sexual, racial, ethnic, social and cultural backgrounds, rather than empowering minority students. Central to this project is the 'Other'. She states that 'the "Other" in drama class is an important part of self-understanding' (p.102).

Gallagher identified several things through the project. She, for example, witnessed that drama revealed the origin of one's understanding of an issue or her attitude towards it. In her analysis of drama classes dealing with the issue of racism, she says:

There was very little understanding of systems of racism and, unsurprisingly, most students cited personal experiences as the grounds upon which to present their "un-reset or "understandably racist" attitudes. (p.108)

Similarly, in her visit to drama classes dealing with sexuality, Gallagher saw that students reacted to the issue with both 'passion and fear' (p.118) but also showed a 'general discomfort' (p.119) with it. She explains that students were negative about sexuality because their schools effectively silence any discussion about it. The problem is that they are left to accept the simplistic message that homophobia and sexism are 'bad'.

However, what Gallagher discovered in the project was that drama offered them a unique opportunity to examine their understandings of these issues. In their lessons, 'constructions of masculinity, femininity, sexuality, gender, race, and

religious belief were batted about the room at lightning speed' (p.116). Thus, Gallagher challenges the 'normative' constructions of racial and gendered subjectivity in urban schools and seeks to recreate the subjectivity through drama. In other words, she emancipated the students from dominant consciousness.

10.4.2.5. Maggie Hulson

In her *Schemes for Classroom Drama*, Hulson (2006) argues, on her the premise that drama is a social and constructive activity, that '[o]ur social bounding is at the centre of our survival as a species' (p.6), and that drama is effective to develop it.

In developing her theory of drama, she gives greater value to myths, legends and real historical events, for they 'can lend [students] to epic treatment and to the conjecture lent by distance' (ibid). Here, she refers to Brecht's 'distancing effect' and calls for the examination of life – not only life itself but also 'how it came to be this way' (ibid). Moreover, in this process, she proposes to explore how one can become human, and to do so, draws attention to Edward Bond's (2005) argument that '[h]umanness cannot be created unless inhumanness may be created'. Hulson (2006) agrees to his view:

This is a core principle: the story must offer up possibilities for the creation of humanness... Human development, indeed human survival, depends upon our understanding and judgement of that which is not human. (pp.8-9)

In terms of the present study, the important point is that Bond's concept of

humanness presupposes power relations. In other words, one fails to be human because of power relations. This is where we can see the connection of her work to the postmodern philosophy of education. In her analysis of Bond's concept of humanness, Debra A. Castillo (1986) identifies an analogy between Bond's concept of humanness and Foucault's concept of 'the Other' as follows:

Michel Foucault's discussion of "the Other..." is singularly apt in application to Bond's dramas..., which are deeply involved in the examination of the self and its dehumanized other, the alienated, estranged self, an Other which is outside him..., within him..., and beside him... As with Foucault, for Bond unseen power relationships determine the specific configuration of this Other (friend, enemy, alternative self) at any given moment in a complex interplay of fluid, ambiguous social forces. (p.79)

After that, Hulson (2006) clarifies some other points: (1) A being who come into humanness can be not only a child but also anyone – an adult or a werewolf; (2) There are two kinds of inhumanness – actual or potential; (3) A story contains the past, present and possible (of which Jerome Bruner speaks of); (4) A story presupposes contradictive normativity, a claim about who one should be, (of which Bruner speaks of); and (5) A meaning, which we discover from a story through drama, should be opened out in relation to the material world.

10.5. Holist Drama

In holist drama (drama which reflects the holist philosophy of drama), we may find the following characteristics:

- The focus is on all contexts: the individual, community, the wider society, the globe and the cosmos;
- Another focus is on the natural world (the relationship between the human world and the natural world);
- Priority is given to an understanding of the whole reality and the investigation of wider areas of knowledge;
- The aims of drama are to develop a whole person (intellectually, emotionally, physically, socially, aesthetically and spiritually), to be conscious of various relationships and make them better, to educate students to be global citizens, to nurture compassion for the natural world, as well as soul;
- The curriculum introduces a wide range of activities in order that students explore various relationships and nurture their souls. Drama is one of these activities. The curriculum also attempts at an organic connection between all subjects;
- The method of teaching drama is centred with all types of activities that nurture connections and relationships.

There has been the emergence of the holist philosophy of education in Japan. However, in terms of drama in schools, it seems that there have been less examples of drama corresponding to this type of education – I have only identified an example. Therefore, in this section, I shall refer to examples of drama in England, too. To do so, I use John P. Miller's (1996) six types of connections as a guideline: (1) intuitive connections, (2) body-mind connections, (3) subject connections, (4) community connections, (5) earth connections, and (6) soul connections. Considering that they are basic connections that holistic educators need to deal with in their educational enterprises, I will explore dramas that develop these connections.

The reason why I call for holist drama is that, as I already explained in Chapter 9, this position of drama promotes both the individual and group (society). This is

important in such a nation as Japan, which promotes nationalism, in order to ensure that people become self-reliant as individuals. Holist drama also draws our attention to that which has been excluded from our life and curriculum: intuition, soul, body, the natural world, spiritual world, etc. Moreover, in speaking of a whole person, holist drama takes all five contexts into consideration: the individual, community, the wider society, the globe and the cosmos (see Chapter 9.5.).

In addition, I believe that Japanese young people must now learn how to live together with people with different ethnic backgrounds based on the premise that Japan is originally an ethnically homogeneous state; however, they have come to see more foreign people in Japan (see Chapter 9.6.). And there have been good examples of drama for this purpose. One can adopt pragmatist and postmodernist approaches for the same purpose. However, in Japan, pragmatist drama, which pursues the universal, runs the risk of ending up by forcing nationalism on non-native people, whilst postmodernist drama may allow young people to deepen their understanding of people with different ethnic backgrounds but may not allow them to have such a hope that they can actually work and live together with non-natives. Holist drama, as distinct from pragmatist and postmodernist drama, meanwhile, gives first priority to unity with difference.

10.5.1. Japan

Junji Kinoshita's work is associated with John P. Miller's 'community connections', and corresponds to the holist philosophy of education, in that his work stresses both the individual (the part) and the group (the whole) by promoting

individual and collective reading in group reading.

10.5.1.1. Junji Kinoshita

Traditionally, there has been '*gundoku*' (group reading) education in Japanese schools.¹⁰¹ It is a method of reading which Junji Kinoshita, a playwright, introduced experimentally in the late 1960s in order to read those classics in the medieval period effectively, for they have a unique style of writing with which people are unfamiliar today. According to him (1978), group reading refers to 'reading carried out by more than one person' (p.248). However, this does not mean that all people read the same lines together. Rather, Kinoshita (1986) calls for an active exchange between individual and collective reading: 'I started to think that it may be appropriate to select [different] approaches freely – in some lines we read them together, but in other lines we read them separately'. Some consider that such an idea has emerged as a reaction to totalitarian nationalism that the Japanese government promoted in the period before the Second World War (Takahashi, 1990). Indeed, Kinoshita (1986) argues that group reading 'has a force to attack "a group with no individual"'.

The basic premise is that group reading starts from individual reading (Kuzuoka, 1993): before working with other students, each student has to become able to read lines with her own understanding of them, and possibly in her own manner of reading. Then, they decide who reads which parts and which parts all of them read together. They also explore how they can effectively read those parts they have decided to read together. In this way, group reading, which consists of

¹⁰¹ In Japan, *gundoku* is often regarded as a genre of theatre because it has an element of dramatic performance.

individual and collective reading, presents an element of the holist philosophy of education.

A crucial difference between Kinoshita's work and Kershaw, Winston and Neelands' work who we will see later is that the former is based on the premise that participants in Kinoshita's work may all be Japanese, whilst the latter is based on the premise that participants in Kershaw, Neelands and Winston's work may be from different cultures. Such a difference arises because whilst Japan is an ethnically homogeneous state, England is a multicultural state. Methodologically, this suggests that before forming a unity, Kinoshita and his followers may start by spending some time producing differences between participants, not by asking them to do something different from others, but by supporting their individual ideas, behaviours and characteristics.

10.5.2. England

This section explores the six connections in order. In the intuitive connections, I give first priority to Brian Way (with some criticisms), for he gives greater value to intuition than anyone else. In the body-mind connections, I use John P. Miller's understanding of Geraldine Dimonstein's dance lesson, for in my view, in theory there has been a bipolarisation in the English model of drama: Slade and Way emphasise the body; in contrast, Heathcote and post-Heathcoat drama teachers stress the mind. In the subject connections, I look at Heathcote, especially her *Mantle of Expert*, for she is the first figure to propose the use of drama as cross-curricular pedagogy. In the community connections, I refer to Baz Kershaw, Joe Winston and

Jonathan Neelands, for they all speak of unity with difference. In the earth connections, I cite Deirdre Heddon and Sally Mackey, for they introduce the latest information about drama for environmental education. In the soul connections, I value Joe Winston, for he is a key figure in this area of study, and has introduced the latest model of drama for spiritual education.

10.5.2.1. Drama with Linear Thinking, Non-Linear Thinking and Intuition

Drama teachers have been aware that drama develops intuition (Courtney, 1989, 1990; Morgan & Saxton, 1994; Slade, 1954). Indeed, Brian Way (1967) claims that intuition 'might well be considered the most important single factor in the development of inner resourcefulness' (p.5). However, there are two problems in his approach: he separates intuition from thinking, and gives greater value to the former. Holistic educators disagree with this view. John P. Miller (1996) points out that intuition and thinking are connected and equally important:

If the emphasis is on linear, analytic thinking, we can become plodding in our approach and lose spontaneity in dealing with problems. If we stress the intuitive, then we can lose our ground. Our ideas can become irrelevant if we make no attempt to verify them. (pp.91-92)

This suggests that the task of holistic drama teachers is to combine these two types of thinking without giving different values to them.

This means that although naturalist drama teachers advocate play (free activity)

that is intuitive, they may introduce some elements of pragmatist and postmodernist drama. In other words, they may introduce some elements of purposive activity to free activity, so that students think about how they can achieve a plan or goal rationally. Or, they may introduce some elements of the problem-solving method, so that they think about how they can solve a problem in stages. In contrast, pragmatist and postmodernist educators need to ensure that they give students enough time to use their intuition, e.g. by letting each group of students to take different approaches in the making of their performances. This is based on the premise that pragmatist and postmodernist educators tend to give students a little time to create their performances and move quickly to the next stage at which they cut off the students from their performances, and spend much time analysing the performances.

In pragmatist and postmodernist drama, each student uses linear thinking to make solutions to a problem; but as a group they use non-linear thinking, too. They see that their friends give different ideas from them and learn from them that they can take alternative approaches to the problem. Or the teacher may give some ideas to her students if they cannot find alternatives. In his lesson, David Booth (1994) asks his students, ‘Would you prefer an elephant drank your bathwater, an eagle stole your dinner, a pig tried on your clothes or a hippo slept in your bed?’ (p.20). He then writes that:

These delightful choices can promote much lateral thinking among the children, as they hitchhike on each other’s stories – elaborating, extending and inventing scenarios that help them make sense of the ridiculous, building networks of meaning from each imaginative situation. (ibid)

10.5.2.2. Drama for the Sound Connection between the Body and Mind

Drawing on Bernie Neville's (1989) application of Jacob Moreno's psychodrama to the classroom, John P. Miller (1996) argues that drama is good for the sound connection between the mind and body, for people in drama act out their inner feelings and conflicts. However, this view of drama is general, and we should make a further investigation. According to Miller, Geraldine Dimonstein (1971) is a holistic dance teacher, in that he attempts to develop one's 'kinesthetic awareness', an 'ability to control [her] movements and to feel the movements at the same time' (J. P. Miller, 1996, p.115). One of views of dance may be acting out. However, for Dimonstein, dance means giving form to inner feelings through visual images expressed through movement. For example, students may explore the concept of fear. Their task is to develop some movement to express their conception of fear. Firstly, they let images of fear come to their minds. They then articulate these images, and finally express their image of fear through movement. I argue that this is a process we can often see in drama. However, the point is that children develop 'muscle sense' or 'kinesthetic perception of bodily movement' through this process. In dance, Miller says:

[Children] gain a sense of flow and rhythm, as movement is not isolated but is part of a whole. While dancing, the children develop a sense of fluency, as their bodies become more centered. As the children gain this "muscle sense" they learn to express their own feelings and they also learn which movement is appropriate. (ibid)

Naturalist drama teachers take a similar approach to Dimonstein. Through the

process of self-discovery, they give enough time to explore and articulate their inner images, therefore, enough time to use their kinesthetic and muscle senses. However, pragmatist and postmodernist drama teachers may give less time to explore and articulate their inner images; instead, they give more time to thinking and reflection, in other words, more time to use their (right) brains to think about problems that characters in a story are facing. For this reason, it may be necessary for holistic educators to employ some ideas from naturalist drama teachers if they aim at the sound connection between the body and mind.

10.5.2.3. Drama and Holistic Curriculum

Drama teachers in England, especially since Heathcote, have long used drama as cross-curricular pedagogy (Bowell & Heap., 2001; Heathcote & Bolton, 1995; O'Neill & Lambert, 1982; Somers, 1994; Wilhelm & Edmiston, 1998). However, in terms of holistic drama, what we should be careful about using drama as cross-curricular pedagogy is to ensure that we cover almost all subjects in the curriculum, for according to holistic educators, transaction (pragmatism) may cover two or three subjects in the curriculum, but may not cover more than this (see Chapter 9.5.4.).

Above all, many drama teachers prefer to adopt Heathcote's Mantle of Expert. According to O'Neill, it is 'essentially an approach to the whole curriculum' (Heathcote & Bolton, 1995, p.vii). In this method, the class do all their curriculum work 'as if' they are an imagined group of experts (e.g. scientists on a laboratory, a rescue team at the scene of a disaster, people running a shop, a factory or a company).

The advantage of this method is that students acquire expert understanding or skills, for their learning takes place in a specific context. In the Mantle of the Expert, O'Neill says, 'problems and challenges arise within a context that makes them both motivating and comprehensible' and the context allows students to 'generate their own knowing' (ibid). Bolton adds that the Mantle of the Expert method '[looks] at a part of a subject in terms of the whole' (ibid, p.3).

10.5.2.4. Drama for Fostering Connections between Student and Community

Kershaw, Neelands and Winston correspond to the holist philosophy of education. All of them focus on unity with difference, whilst carrying out it under different concepts: Kershaw, under 'unified difference'; Winston, under 'sharing ideal'; and Neelands, under 'ensemble'.

10.5.2.4.1. Baz Kershaw

In *his Pathologies of Hope in Drama and Theatre*, Kershaw (1998) attempts to develop a theory of theatre and drama for radical freedom, and in this process, refers to two theorists. One of them is Anne Phillips, who argues that the new pluralism arises out of a radical tradition is likely to 'validate an exclusive and fragmented politics of identity that blocks the development of wider solidarity' (Phillips, 1993, p.17). Kershaw considers from her argument that radical theory does not help us to construct an effective notion of community or of a common good.

The other theorist is Terry Eagleton, who argues that postmodernists have 'little to say of the great liberal motives of justice, freedom, human rights and the like,

since, these topic sit uncomfortably with its nervousness of the “autonomous subject”” (Eagleton, 1996, p.87). Kershaw (1998) assumes from his argument that if we wish to see how contemporary theatre and drama might engage with the ‘great liberal motives’ underlying most conceptions of democracy, we ‘should be looking at resistant and transcendent practices which valorise the autonomous subject while reinforcing collective (or community) identities’ (p.73).

To develop his theory of theatre and drama for radical freedom by covering these two points, Kershaw introduces two examples here. One of them is *Glasgow All Lit Up!*¹⁰² A full description of this production is not given here, for that lies beyond the scope of this chapter, but according to him, what was unique about this production is that it presented ‘a decentred and egalitarian collective, a celebration of localised unified difference’ (p.75). In terms of the present study, both ‘decentred and egalitarian collective’ and ‘localised unified difference’ correspond to the holist philosophy of education. In particular, the latter is more strongly associated with the holist philosophy of education, in that whilst the former only deals with unity, the latter stresses both difference and unity. After this, Kershaw reinforces the above statement with Victor Turner’s concept of ‘collective experience’ (Turner, 1982), David Held’s concept of ‘collective autonomy’ (Held, 1987), and some other theories.

I will not move to the second example and will not uncover his theory of the autonomous subject, for they are not directly related to my discussion in this chapter, but I consider that his rejection of postmodernism and search for an effective notion

¹⁰² According to Kershaw (1998), *Glasgow All Lit Up!* is a massive participatory lantern procession mounted in 1990 by the veteran British company, Welfare State International.

of community have made an important contribution to the development of this position of drama.

10.5.2.4.2. Joe Winston

In *Drama, English and Citizenship*, Joe Winston (2004) summarises Hannah Arendt's theory of radical democracy according to seven main points.¹⁰³ He explains that her theory suits well the cultural pluralism that increasingly characterises the contemporary globalised world:

...at the heart of Arendt's idea is the principle of promoting institutions that can enable people to forge agreements and sustain common cause while retaining individual differences. So, whatever my religion, ethnicity or class, what matters is that I come to understand and value the principle that can enable me to discourse and act with others in the public domain.
(p.49)

This statement confirms the connection of Winston's work (or Arendt's theory) to the holist philosophy of education, because of its emphasis on both unity – 'forge agreements and sustain common cause' or 'act with others' – and difference – 'retaining individual differences' or 'whatever my religion, ethnicity or class'.

In practice, Winston prioritises the construction of a public space in a dramatic activity, for in Arendt's view, citizenship 'is about values that shape action in the public sphere' (p.48). In particular, he draws attention to Arendt's explanation that the public sphere is 'a place where we must look and be looked, speak and listen to others speak, seek common cause while acknowledging our individual differences'

¹⁰³ Joe Winston (2004) mentions that it is Jonothan Neelands who originally introduced Hannah Arendt's theory of radical democracy to him.

(ibid). He attempts to do the same in drama.

In terms of the present study, what is special about his work is that he calls for an ‘egalitarian, sharing ideal’ (p.50). In his lessons, Winston sets up a public sphere at the beginning, mainly by asking his students to sit in a circle. In the public sphere, the students under the instruction of the teacher do various drama activities and make an active exchange of their voices, views and ideals. This active exchange is necessary in order for the students to deepen their understandings of what other people feel, think and want. This corresponds to what postmodern educators say. However, they need to go beyond the mere mutual understanding by producing an ideal together without neglecting respect for their individual desires, for without this sharing ideal, students cannot make an action together for their future, and cannot have a sense of unity.

10.5.2.4.3. Jonothan Neelands

In his *Acting Together*, Neelands (2009b) introduces two approaches to drama: ‘pro-technical’ and ‘pro-social’. He argues that the latter is more important than the former, for the ‘pro-social’ approach ‘provides a powerful integrative force for bringing unfamiliar knowledge into knowing engagement’ and ‘helps students to make contextual and authentic connections between the abstractions of an English National Curriculum and the heartbeat of their own lived experience (p.175).

On this premise, Neelands explains that the pro-social approach allows us to use drama as ‘a process of ensemble making’, which he describes as:

A way of modelling how through collective artistry, negotiation,

contracting of behaviour and skilful leading, the ensemble in the classroom might become a model of how to live in the world; a model of 'being with'. (ibid)

According to him, pro-social ensemble-based drama offers students an opportunity to develop a community and a common culture. In this model of drama, students are invited 'to imagine and look for new ways of living together rather than against each other; to find solidarity in their common disadvantage; to create new models of pluralist community' (p.176). This means that his concept of ensemble differs from a general concept of collaboration which may not make a distinction between a type of work which respects individual differences and a type of work which neglects them.

In terms of the present study, the statement suggests connections between Neelands' work and the holist philosophy of education, as follows: the phrases 'new ways of living together' and 'solidarity' suggest unity, whilst the phrase 'new models of pluralist community' confirms that he does not neglect difference between people.

10.5.2.5. Drama for Environmental Education

In their *Environmentalism, Performance and Applications*, Deirdre Heddon and Sally Mackey (2012) introduce the latest information about environmental education in the field of theatre and drama. They start by analysing the development of contemporary environmental education in education, theatre and drama, and identify that it has marked 'a shift away from the expert-driven towards forms of social learning' (p.172). Above all, they consider a type of environmental education with emancipatory pedagogy to be important, and call for the need to transform a

person into an ‘emancipated environmentalist’:

To be an emancipated environmentalist...is to favour uncertainties and unpredictabilities, avoid the nomothetic and polemic, and incite the equality of intelligence of the participatory individual in matters of environmental import. (p.177)

In principle, their approach corresponds to the postmodernist philosophy of education. However, in speaking of environmental education in terms of holist drama, we may need further consideration. Methodologically, a key to environmental education with emancipatory pedagogy is problem-solving with critical consciousness. However, holistic educators, as noted, reject problem-solving, for the method does not enhance relationships between humans and the natural world (see Chapter 9.5.5.). Indeed, in her analysis of her own environmental education class, which she carried out with her colleague, Appleby Ellen (2005) writes that:

Julie [my colleague] observed that the drama process supported the children to engage with a wide range of social and environmental issues... [She] was able to articulate the complexity of drama process in relation to moral reasoning. (pp.8-9)

What we see here is that environmental education is reduced to moral education. However, if we follow the holist philosophy of education, we may need a model of drama which centres on a sense of the sacred and how we are embedded in the natural process of the Earth. In this sense, I assume that we have not found a model of drama for environmental education that corresponds to the holist philosophy of education and that there is room for us to make a further investigation into it.

10.5.2.6. Drama for Spirituality

In offering spiritual education through drama, some drama teachers place their central focus on the private and the individual (Bigger & Thomas, 1999). However, Joe Winston (2004) questions such a model of drama for spiritual education, and calls for another model, for '[t]here is no reason to assume that...personal feelings are deep and authentic that they are of necessity benevolent' (p.68).

To develop another model, Winston turns to David Hay's (1998) arguments that (1) human spirituality is associated with 'relational consciousness' (a fundamental biological tendency that drives human spirituality) and (2) modern individualism is a cultural rather than a natural phenomenon. Based on these, Hay proposes a spiritual curriculum taught within 'a context of ritual, communal narrative...and social teaching which both focuses attention on and gives concrete expression to spiritual insight' (ibid, p.158). Following Hay's arguments, Winston (2004) hypothesises that what we should look at in spiritual education is spiritual values in our traditions, for the traditions to which these values belong are the reality of our histories, and '[t]o ignore their stories is to ignore the roots from which contemporary values have emerged' (p. 69).

Winston then connects Hay's arguments to Andrew Wright's (2000) argument that spiritual education must should 'consciously and intentionally ground pupils in a specific tradition' (ibid, p.113) – spiritual nurture, but also must develop in them 'the ability to live flourishing and various spiritual lives' (p.125) – spiritual critique. In speaking of spiritual critique, Wright refers to Freire's emancipatory pedagogy and explains that students 'must be enabled to identify their own spiritual

presuppositions...and locate these in a broader map of society, history, culture and ideas' (ibid, p.132). Following Wright's proposal, Winston advises drama teacher to introduce Freire's emancipatory pedagogy to their lessons.

Translating these arguments into drama, Winston assumes that drama can make a great contribution to spiritual education, for spiritual values and spiritual concepts which are essentially cultural products, enter public domain through language, metaphor and stories that are at the heart of the drama. Here, he stresses the importance of building rituals, symbolic, artefacts and other means, through which spiritual values are expressed, into drama work 'in ways that are intended to nurture children into *knowledge* rather than *belief*' (ibid, p.70, his *italics*). In terms of practice, he offers the following strategies:

- Modelling and embodying spiritual values in concrete form;
- Making the spiritual values visible through symbolic objects;
- Performing the values through ritual;
- Reflecting on the values through stillness.
- Articulating the values through discussion and writing

(ibid, pp.72-74)

In this way, Winston deals with spirituality as knowledge which we need to acquire (or nurture) and examine (or critique).

In terms of the present study, it is obvious that Winston's drama for spiritual education corresponds to the postmodernist philosophy of education. However, if we follow the holist philosophy of education, we need a model of drama that awake our Self and Center (not our ego) or calls forth awe or wonder (I will not discuss which

model of drama is better – postmodernist or holist – in my study). In this sense, it seems that as well as environmental education, we have not found a model of drama for spiritual education that corresponds to the holist philosophy of education. This suggests that there is room for us to make a further investigation into it.

10.6. Conclusion

This chapter has analysed four different types of drama. It is not possible to say that a form of drama shows a perfect resonance with an educational philosophy. I placed Slade's work within the naturalist philosophy of education because he stresses natural development, the whole person and personality (individuality). However, as noted, he also refers to collaborative learning, which is a key method in the pragmatist philosophy of education. Similarly, I placed Heathcote in the pragmatist philosophy of education because in my view, she has rarely dealt with racism, sexism, violence and class division, which are key issues in the postmodern philosophy of education. However, other drama researchers may have different views from mine.

Nevertheless, the point here is that following new educational philosophies to some degree consciously or unconsciously, new generations of drama teachers have brought into drama new perspectives and approaches that naturalist drama (therefore, *hyogen* education) does not deal with. These perspectives and approaches open up new horizons and bring us the further potential to become a whole person through drama.

The most key distinctions between the four types of drama is that in line with their educational philosophies, naturalist drama forces on the individual; pragmatist

drama, on community; postmodernist drama, on the wider society; and holist drama, on the globe and the cosmos. Since they focus on different contexts in this way, they propose different theories and methodologies of drama.

In relation to the discussions in the concluding part of the previous chapter, finally, I may add and argue that Japanese drama teachers today should introduce postmodernist or holist approaches to drama more actively into their lessons, on the premise that, as I have already mentioned several times, young people have come to see more people with different ethnic backgrounds in (and outside) Japan, so that they can not only deepen their understandings of the non-native people, but also learn to live together with them. The only issue is that Japan is, in principle, an ethnically homogeneous state: in other words, a majority of students in Japanese schools are native Japanese people. Therefore, drama teachers need to find a way to generate multiplicity, or introduce cultural pluralism, not in a way to generate it between Japanese young people but in a way to counterbalance Japanese cultures and values with other cultures and values. This will be my further research.

CHAPTER 11: RECONSIDERING *HYOGEN* EDUCATION

11.1. Introduction

This chapter consists of three sections. In the first section, I reconfirm my answers to the three questions that I proposed at the outset of the thesis. In the second section, I analyse the relationship between *hyogen* education and Japanese nationalism. This comes from my assumption that *hyogen* education may have been built upon the attempt of radical Japanese (drama) educators, especially Japanese progressive educators in the period of the Taisho Liberal Education Movement, who seek to distance students from Japanese nationalism. Third, instead of developing a new theory of *hyogen* education, I reposition different types of drama that we have seen so far, and develop a guideline for drama for a whole person.

One issue requires clarification at this point. In the second sub-study, we noted Hisao Dazai's more recent version of *hyogen* education which proposes a progress from the 'drama' stage to the 'theatre' stage. However, *hyogen* education here indicates Akira Okada's original version of *hyogen* education which only focuses the 'drama' stage. In principle, however, there is no difference between these two versions, for both essentially give greater value to the 'drama' stage than the 'theatre' stage. However, it is necessary to avoid confusion.

11.2. Answers to the Three Main Questions

11.2.1. Answers to the First Main Question

1. What different positions of drama are there in the Japanese field of drama in schools?

The answer to the first question is that there are three positions of drama in the Japanese field of drama in schools: drama as a method of learning (the method position), drama as part of Japanese Language (the drama-as-Japanese Language position), and drama as creative and cultural education (the cultural-and-creative position). Within these three positions, *hyogen* education belongs to the method position.

In the same chapter, we also noted that the English field has the fully established ‘subject’ position. According to Neelands (2000), three projects have contributed to the development of the position. The Gulbenkian Foundation report, *The Arts in Schools* and its subsequent reports, which proposed the creation of an ‘aesthetic and creative field’ within the curriculum (GF, 1982), distinguished ‘learning in the arts’ (i.e. the subject position) from ‘learning through the arts’ (i.e. the method position) (ASPT, 1990a, 84:37) and gave priority to the former as follows:

Arts education is concerned with deepening young people’s sensitivities to the formal qualities – and therefore to the pleasures and meanings – of the arts and with extending the range of their aesthetic experience and judgement. (ASPT, 1990b, 1:6)

The underlying theory of this statement pertains to Kant. In contrast to Dewey, who placed art in the ‘human context’ (see Chapter 2.4.), Kant ‘[polarised] the gratification of our desires with the purely contemplative pleasures of beauty’ (Winston, 2010, p.21). Importantly, ‘[t]his distinction set in motion a cultural process that led to the idea of “true” beauty being ever more remote from everyday life and hence from the concerns of ordinary people’ (ibid).

Following the *Arts in Schools* project, David Hornbrook (1989) attempted to develop a clearly defined ‘subject’ position for drama. To do so, he ‘[replaced] the liberal progressive, psycho-developmental base of the “method” position with a conservative “Marxian” sociology of theatre’ (Neelands, 2000, p. 81). He also ‘advocated a “visible pedagogy” and “publicly acknowledged” body of knowledge as a way of reducing the weak framing and seemingly idiosyncratic and “localised” ideological selections of content and form’ (Neelands, 2000, p. 81).

Peter Abbs (1994), meanwhile, ‘[derided] the “method” position for its lack of attention to the European tradition of the arts’ and ‘[proposed] an “apprenticeship” into the arts, based on a study of classical art works’ (Neelands, 2000, p.82). In addition, he called for a ‘stable canon of cultural knowledge – authors, key works and aesthetic movements – based on the tastes and preferences of a governing and dominant elite’ (ibid).

As Neelands points out, all the projects are problematic, for they have resulted in generating a reductive definition of theatre. However, they remind Japanese drama teachers of the importance of the subject position. To ignore the subject position means to close students’ potential to become specialists of theatre, for as Bernstein

(1975) reveals, without access to the subject position (collection codes), students will fail to be members of the community of professional theatre (see Chapter 4.2.3.). It also means to infuse the identity of a particular social class into the student. Of course, as we identified in the second sub-study, Japanese teachers may say that we do not need to educate students to be specialists of theatre because a majority of our students have no intention to be such specialists. However, we do not know their futures: they may feel that they want to be specialists of theatre in their futures. In that sense, I argue why we must teach drama by in a way of neglecting the subject position from the beginning.

11.2.2. Answers to the Second Main Question

2. How, and for what purposes do Japanese drama teachers use drama today?

The answer to the second question is that drama teachers today use drama for seven purposes: (1) To make learning experimental and constructive – Jun Watanabe and Takahiro Watanabe; (2) To teach the Japanese language – Oriza Hirata; (3) To change the mindset of the student – Yuriko Kobayashi; (4) To improve the learning environment – Noboru Takayama (and Takashi Takao); (5) To develop the ability for expression and/or communication – Mitsuo Fukuda, Yoshiaki Tadashi, Hisao Dazai and Naoki Yamamoto; (6) To explore personal interests – Yasuhiro Kumagai; and (7) To teach theatrical cultures – Takashi Takao. Interestingly, all of them, except Hirata, argue that we do not need to offer drama as a discrete arts subject.

In relation to the first question, this reveals the unique characteristics of the subject and method positions of drama in the Japanese field of drama in schools. Takao corresponds to the subject position, in that he delivers to students Keith Johnstone's improvisational theatre as an art. This suggests that unlike English drama teachers who adopt process-drama or conventions approaches, Japanese drama teachers may not cover a wide range of dramatic knowledge, skills and cultures. Needless to say, further investigation is needed, for there has been only one example in my survey so far. However, we have seen throughout the thesis that many Japanese drama teachers rely on a particular dramatic convention in their classes: Shoyo Tsubouchi, Akira Okada, Hisao Dazai, Naoki Yamamoto and Tamiko Koike, on play or dramatic play; Oriza Hirata, on contemporary colloquial theatre, Takayama, on omnibus drama (but by adopting different dramatic conventions within it); Yasuhiro Kumagai, on forum theatre; and Setsu Hanasaki, on *dula-tula*, for example.

In relation to the method position, this second question reveals that the method position of Japan is concerned with (a) making learning experimental and constructive, (b) changing the mindset of the student, (c) improving the learning environment, (d) developing the ability for expression and/or communication, and (e) exploring personal interests.

Hyogen education is part of (5) To develop the ability for expression and/or communication, and this diversity of drama suggests that *hyogen* education may have become a limited teaching/dramatic method. Therefore, it is important for specialists of *hyogen* education to introduce other dramatic methods into their work, in order to

educate a student to be a true whole person.

11.2.3. Answers to the Third Main Question

3. How has the philosophy of education developed?

The answer to the third question is that the pragmatist, postmodernist and holist philosophies of education have appeared in the Japanese field of education since the naturalist philosophy of education, and there have been new forms of drama corresponding to them. This suggests that *hyogen* education, which corresponds to the naturalist philosophy of education, may have been less effective in the Japanese field of drama in schools. Therefore, specialists of *hyogen* education should draw attention to forms of drama corresponding to pragmatism, postmodernism and holism.

There is a risk in this answer, as I have selected these four educational philosophies subjectively. I did not explore other educational philosophies, such as idealism, Marxism and existentialism. Nevertheless, I believe that pragmatism, postmodernism and holism are attractive in that they put the individual into different, wider contexts: pragmatism, into a communal context; postmodernism, into a social context; and holism, into global and cosmological contexts. These are contexts that naturalism (therefore, naturalist drama, and *hyogen* education) does not deal with.

11.3. *Hyogen* Education and Japanese Nationalism

There seems to be an important relation between *hyogen* education and

Japanese nationalism. Historically, the Japanese government has continuously promoted nationalism in education. Previously, I referred to the Imperial Rescript on Education (see Chapter 4.3.1.) and its contents as follows:

Know ye, Our subjects:

Our Imperial Ancestors have founded Our Empire on a basis broad and everlasting and have deeply and firmly implanted virtue; Our subjects ever united in loyalty and filial piety have from generation to generation illustrated the beauty thereof. This is the glory of the fundamental character of Our Empire, and herein also lies the source of Our education. Ye, Our subjects, be filial to your parents, affectionate to your brothers and sisters; as husbands and wives be harmonious, as friends true; bear yourselves in modesty and moderation; extend your benevolence to all; pursue learning and cultivate arts, and thereby develop intellectual faculties and perfect moral powers; furthermore advance public good and promote common interests; always respect the Constitution and observe the laws; should emergency arise, offer yourselves courageously to the State; and thus guard and maintain the prosperity of Our Imperial Throne coeval with heaven and earth. So shall ye not only be Our good and faithful subjects, but render illustrious the best traditions of your forefathers. The Way here set forth is indeed the teaching bequeathed by Our Imperial Ancestors, to be observed alike by Their Descendants and the subjects, infallible for all ages and true in all places. It is Our wish to lay it to heart in all reverence, in common with you, Our subjects, that we may thus attain to the same virtue. (Emperor Meiji, 1890, p.404)¹⁰⁴

This Rescript was influential in Japanese education in the first half of the twentieth century.

However, after Japan had been defeated in the Second World War, the GHQ ordered the Japanese government to democratize its political system. In 1946, in

¹⁰⁴ The translation of the Rescript is from Meiji Jingu: <http://www.meijijingu.or.jp/english/about/6.html>

response to this order, the government replaced the previous Constitution of the Empire of Japan with a new Constitution of the State of Japan, and promised to transform Japan into a peace-loving nation. In line with this, in 1947, the government launched the Fundamental Law of Education and democratised education. The Law, distinct from the previous Rescript, allowed students to develop their own personalities in the new education system:

Education shall aim at the full development of personality, striving for the rearing of the people, sound in mind and body, who shall love truth and justice, esteem individual value, respect labor and have a deep sense of responsibility, and be imbued with the independent spirit, as builders of a peaceful state and society. (GHQ, 1948, p.109)

However, after the GHQ had left in 1952, the Liberal Democratic Government took power in 1955 and began to infuse patriotism or nationalist identity into students. One of key political documents of this was the '*Kitaisareru Ningenzo*' (The Image of the Ideal Japanese) of 1966. It proposed to educate students to be like leaders and people in the Meiji period (JFEA, 1969). In terms of the curriculum, this had a direct influence on the subject of '*Doutoku*' (Moral Education). The 1972 Curriculum Guidelines wrote: 'Love your country as a Japanese and try to aim to be a man who can contribute to the welfare of his fellow men, as well as to contribute to the development of our country' (MOE, 1969). The phrases 'Love your country as a Japanese' and 'Contribute to the development of our country' continuously appeared in the revised 1980, 1992, 2002, 2011 Curriculum Guidelines. Moreover, in 2002, the Liberal Democratic Government issued '*Kokoro no Noto*' (the Notebook for the

Heart), and has demanded a further emphasis on the development of the Japanese character (MOE, 2002).

It is important to understand that *hyogen* education originates in the Taisho Liberal Education Movement and the subsequent Taisho Liberal Arts Education Movement. Indeed, Akira Okada developed his theory of drama from Kuniyoshi Obara's theory of *Zenjin* education, a product of this Taisho Liberal Education Movement. The most important aspect of this movement is that it advocated European progressive education (the naturalist philosophy of education) aiming to distance the individual from society. In fact, leaders of the Taisho Liberal Education Movement, including Obara, called for the autonomy of the student and used such term as 'individual', 'ego', 'freedom' repeatedly in their writings, and in doing so directly or indirectly distanced the student from, or go beyond, the nationalist government's policies:

To achieve true independent study, we need to appeal to child's awareness. To raise this awareness, we need to give her freedom, a core element of independent study. (Tezuka, 1976[1921], p.116)

...no subject, even if the aim of which is the mastery of practical knowledge and skills, should forget the whole life of the individual. (Katagami, 1976[1921], p.154)

It is not such an individual as I but her superego beyond herself who produces values and ideas, for example, that cultures means truth, goodness and beauty... (Kawano, 1976[1921], p.220)

In terms of arts education, Miekichi Suzuki, a writer of children's stories, played a

central role in the movement. He criticised Japanese Language education for its overemphasis on moralistic (i.e. nationalistic) stories, and for this reason, called for real stories for children. In *Akai Tori* (Red Bird), a literacy magazine for the children, Suzuki encouraged children to create their own stories from their experiences:

It is wrong if we do not understand that it is important that all people, both adults and children, create a story without prejudice from their experiences and feelings and write it with their everyday languages, and if we do not consider such a work as the best work and do not praise it. (M. Suzuki, 1918)¹⁰⁵

Akira Okada introduced *hyogen* education in the period after the GHQ had removed nationalistic ideologies from Japan's political and educational systems. However, it seems to me that *hyogen* education, which originates in the work of Peter Slade and Brian Way (that reflects Rousseau's educational ideas) and the Taisho Liberal Education Movement (that, again, reflects Rousseau's educational ideas), has a spirit that seeks to detach the individual from the nation. This may not be so obvious, as Japan seemingly has been a democratic nation since the introduction of the Constitution of the State of Japan. However, as has been described above, the Liberal Democratic Government has continuously promoted nationalism in education. The question is: Can young people become powerful through *hyogen* education, that is, through their detachment from their nation? Importantly, are choices we can make only two – whether adapt young people to nationalism or make them to reject it?

Postmodernist educators, as noted, have already given some thought to this

¹⁰⁵ Indeed, this echoes Rousseau's (2007a) argument that imagination, a source of making culture, leads people to misunderstanding of genuine reality: 'The life of finite creatures is so poor and narrow that the mere sight of what is arouses no emotion. It is fancy which decks reality, and if imagination does not lend its charm to that which touches our senses, our barren pleasure is confined to the senses alone, while the heart remains cold' (p. 132).

respect. According to them, there are two types of people in society: the oppressors and the oppressed. They analyse that the oppressors farce their realities, knowledge and values on the oppressed. In terms of the discussion I make here, the oppressor is the Japanese government, who seeks to infuse nationalist identity to the student, whilst students in schools are the oppressed. Postmodernists argue for the need to improve such an oppressor-oppressed relationship must be improved, for it makes both oppressors and oppressed dehumanized:

...the violence of the oppressors prevents the oppressed from being fully human... As the oppressors dehumanize others and violate their rights, they themselves also become dehumanized. (Freire, 2000[1970], p.56)

In order to emancipate students from this oppressor-oppressed relationship, postmodern educators encourage students to create their own curriculum and build their own knowledge from their everyday lives. Or else, they counterbalance the formal curriculum with their own experiences and voices. In both cases, students examine their own (oppressive) realities and situations.

In terms of drama, Clar Doyle (1993), an agent in postmodernist drama, shows a positive attitude towards Way's work (therefore, *hyogen* education), whilst adding that:

Personal development is an essential step toward emancipatory critique and action; but if development ends with the individual, then it is difficult to imagine society at large developing and changing in an emancipatory fashion. We should not see personal development as the end of pedagogy (p. 74).

In other words, *hyogen* education must offer young people an opportunity to examine nationalism in its process instead of distance them from nationalism: without uncovering, analysing, deconstructing and recreating nationalism, they run the risk of becoming ‘subjects of authority (a government)’, as they once became ‘subjects of an absolute monarch’. In addition, as Gavin Bolton (1982) points out, they run the risk of becoming egocentric individuals who are against society (or the nation/government).

However, I would like to make a further argument: throughout the thesis, it has been argued that *hyogen* education must go beyond this dualistic relationship between the individual and society/the nation (Yoshida, 2005), for as holistic educators point out, Japanese young people today live in many contexts: personal, communal, social, global and cosmological. According to these contexts, specialists of *hyogen* education have to adopt more different types of drama. Otherwise, young people cannot only be unique individuals, but also members of their communities or wider societies, distinctive Japanese people, internationalists or global citizens.

11.4. A Guideline for Drama for the Whole Person

A danger of coining the idea of ‘integrated’ approach to teaching of drama is that it may appear that what is being recommended or attempted a new ‘grand theory’ of drama. (Fleming, 2001, p.2)

Following Mike Fleming’s argument, I have no intention of building a new theory of *hyogen* education, or drama for a whole person. Rather, I assume that young people should access a wide range of dramatic activities (so therefore a wide

range of dramatic knowledge, skills and conventions). In other words, I assume that drama teachers today should adapt different theories and methodologies of drama in schools based on what they will teach in our classes, and they should celebrate our rich theatrical and dramatic cultures through that. The following sections offer a guideline for drama for the whole person, whilst clarifying the position of *hyogen* education within the guideline.

11.4.1. The Whole Person

Holistic educators, as noted, mention that the important areas of a whole person includes the intellectual, emotional, physical, social (moral), aesthetic and spiritual (R. Miller, 2000). In terms of drama, teachers generally consider that drama develops a whole person (Furman, 1990; J. P. Miller, 1996, 2010; Patrice, 2008; Ward, 1930). I have no intention of disagreeing with this view. However, I would add that different types of drama stress a different area of a whole person. In terms of *hyogen* education, I argue that *hyogen* education may be good at developing the emotional and physical, but may not be so good at developing the other areas of the whole person.

Naturalist educators and drama teachers tend to stress the emotional and physical rather than other areas of the whole person. Rousseau, as noted, values senses, sensibility and feelings as a means of understanding the self and the external world without prejudice, and calls for the development of physical strength on the premise that many children in his time died before eight. In terms of drama, in Japan, Akira Okada emphasises the development of senses, for they are the main sources of

self-expression. He also attempts to reconcile sensory, physical and emotional understandings with intellectual understanding through drama. In England, Peter Slade (1954) argues that drama 'works rightly when the full healthy emotional side is correctly balanced with the physical' (p.25). Brian Way (1967), meanwhile, states that one of the functions of movement within drama is to 'help every child and young person to achieve complete mastery of his or her physical self, thus enabling an emotional harmony to develop regarding their own bodies' (p.75).

Pragmatist educators and drama teachers tend to stress the social (moral) and intellectual. Dewey assumes that without social power and insight, we cannot maintain our communities and without intelligence, we cannot solve problems in life. In terms of drama, in Japan, both Shige Hikabe and Jun Watanabe consider participatory and collaborative learning to be necessary in order to adapt students to their communities. In England, Dorothy Heathcote mentions that drama (group work) develops 'a sense of belonging' among them and that there is no learning from the experience 'without the reflection'.

Postmodernist educators and drama teachers tend to stress the same points: the social (moral) and intellectual. Freire considers that without dialogue, empowerment and emancipation do not take place, and without critical consciousness, people cannot escape from their own (oppressive) realities and situations. In terms of drama, in Japan, Ichitaro Kokubun proposes to describe facts as they are without decorating them with imagination, and this process of analysing and understanding the facts may demand that students use their intelligence. Tadakatsu Higashi advocates dialogue to develop a democratic relationship between the teacher and students.

Yasuhiro Kumagai and Setsu Hanasaki, meanwhile, seek to ‘conscientise’ personal and social issues – although they do necessarily deal with sensitive issues that come from sexism, racism, or the class struggle. In Canada, Kathleen Gallagher (2000) confirms that drama contributes to the development of girls’ intelligence. She, for example, explains that students developed their ability to look at the ‘two sides’ of a story (p. 63) through drama. In other words, the students learned and understood that different characters in different positions react to the same event differently.

In principle, holistic educators and drama teachers advocate the development of all the intellectual, emotional, physical, social (moral), aesthetic and spiritual. However, they place a special emphasis on the spiritual. John P. Miller points out that people today feel that something is missing from their lives and he calls this ‘spirituality’. There have been various approaches to the development of spirituality: meditation, storytelling, dreamwork, and others (J. P. Miller, 1996, 2007). In terms of drama, however, Joe Winston attempts to develop (nurture) and examine (critique) spiritual values through drama based on the assumption that spiritual values are essentially cultural products emerging from our traditions.

What we have not discussed here is the aesthetic. In general, any art can develop the aesthetic in the student (R. Miller, 2000). However, according to Pierre Bourdieu (1984), a significant contributor to the postmodernist philosophy of education, there is an important relationship between art and taste. He explains that taste is not a natural gift, but is formed by social and cultural contexts:

...the encounter with a work of art is not ‘love at first sight’ as is generally supposed, and the act of empathy, *Einfühlung*, which is the

art-lover's pleasure, presupposes an act of cognition, a decoding operation, which implies the implementation of a cognitive acquirement, a cultural code. (p.3)

Different social classes develop different tastes by distinguishing their tastes from others. The problem is that dominant social groups hierarchize the tastes, so that the taste of a particular social class becomes dominant over those of other social classes:

[The aesthetic disposition] unites and separates. Being the product of the conditionings associated with a particular class of conditions of existence, it unites all those who are the product of similar conditions while distinguishing them from all others. (p.56)

In terms of education, Bourdieu identifies that people of a dominant social group seek to infuse their tastes, as 'natural taste[s]' (p.64), into students through those education system and curriculum that they have developed. For this reason, he argues that educators and politicians must make explicit the reason why they have prioritised particular tastes, in order to minimize social, cultural and economic differences between different classes.

It is possible to develop the aesthetic through access to drama. However, what Bourdieu suggests here is that different types of drama deliver different types of aesthetics. Neelands (2010[2000]), as noted, has already revealed that dramatic play and living through drama are associated with the Naturalist theatre tradition and Naturalist theatre is associated with middle classes. Therefore, it is important that drama teachers deliver to students a wide range of dramatic conventions, without falling into dependence on a particular genre of theatre. This enables the students to

access different types of tastes and aesthetics and emancipate them from particular class identities.

11.4.2. The Whole Person and Language

Rousseau proposes to use nature as our basis and attempts to educate the child to be a natural man on his assumption that culture degenerates human morals. In terms of language, he (2007a) criticises formal, or artificial, language (e.g. dictionary words) and formal manners of speaking (e.g. a speech with no accent) and calls for natural language (one's own language that comes from her experience) and natural manners of speaking (e.g. a speech with rich accent). He argues that '[e]mphasis is the soul of speech, it gives it its feeling and truth' (ibid, p. 46). Similarly, naturalist drama teachers encourage the child to develop her own language. Slade's (1954) 'creative language' is a good example of this:

...when a Child says 'that's a so dilanguinry cow', this is sheer musical beauty and joy in creative language. The word cow is kept sanely for what it is, but the adjective adds greatly to our picture of a tired, strolling, dilatory cow ready for milking (p.95)

However, according to Basil Bernstein (1971), another significant contributor to the postmodernist philosophy of education, there is a close connection between language and class. To explain this, he introduces two different linguistic codes: elaborated and restricted codes. In the former, 'the speaker will select from a relatively extensive range of alternatives', whilst in the latter, 'the number of these alternatives is often severely limited' (p.58). He discovered from his surveys that students of the middle

classes use both elaborated and restricted codes; in contrast, students of the working class only use restricted codes:

...we can expect, broadly speaking, to find both modes of an elaborated code within the middle class together with restricted codes. In the lower working class we could expect to find a high proportion of families limited to a restricted code. (p.117)

In his small survey, Yusaku Maeba (2011) has revealed that some schools in Osaka have a similar issue – although Japanese sociologists need a further investigation in order to confirm the relation between language and class more firmly. But, for now, the important point of Bernstein's theory of the linguistic codes is that students, especially students of working classes, need to access not only a restricted code but also an elaborated code: without an elaborated code, they have the risk of narrowing choices of their future jobs and their future potentials.

Rousseau's natural language corresponds to a restricted code, in that he rejects formal language and distances the student from it. However, what Bernstein suggests is that teachers cannot neglect formal language: without it, students cannot communicate with other people and cannot be socially, culturally and economically powerful in later life.

In theory, *hyogen* education prioritises restricted codes. However, Bernstein's theory reminds specialists of *hyogen* education of the need to ensure that their students access an elaborated code. In my study, we noted that Oriza Hirata encourages students to compare two different types of language: formal language that they can find in the Japanese Language textbook, and everyday language they

use in their everyday lives.

11.4.3. The Whole Person in Larger Contexts

In speaking of a whole person, naturalist educators, drama teachers, and indeed specialists of *hyogen* education, presuppose that the individual is independent of other people and society. Pragmatist, postmodernist and holist educators and drama teachers, on the other hand, locate the individual in wider contexts. This, then, suggests that naturalist educators may have failed to achieve the development of a true whole person: simply, the whole person in naturalism is not whole because of its neglect of the wider contexts. Importantly, the whole person in naturalism may be an unique individual, but may not be socially, culturally and economically powerful. I assume, from such a thought, that to educate the student to be a real whole person, naturalist educators need to ensure that they do drama in various contexts. In terms of *hyogen* education, I argue that specialists in this area need to raise their awareness of the wider contexts and locate their students in them.

Naturalist educators and drama teachers place their central focus on the individual. They aim to educate students to be ‘individuals’ who are self-reliant and unique, and to do so, they develop a curriculum from the experiences, interests and needs of students. Rousseau, as noted, propose to distance the individual from culture (and society) and send Emile to nature. In terms of drama, in Japan, Shoyo Tsubouchi, Toshiharu Takeuchi and Tamiko Koike reject cultural or external manners and factors (e.g. the kabuki acting, a body controlled by external conditions, and external reality) and encourage students to start from their inner impulses and

feelings. Akira Okada, distinct from Tsubouchi and others, makes less discussion on the cultural or external factors, but still recognises the importance of developing feelings through the active use of senses, for feelings are the source of expression. In England, Peter Slade and Brian Way listen to students and create a story/drama from students' ideas and stories.

Pragmatist educators and drama teachers place their central focus on community. They aim to educate students to be 'citizens' who can maintain and renew their community, and to do so, they develop a curriculum from the interests, issues and needs of students and their community. Dewey assumes that the group will cease its characteristic life if the child learns nothing from adults in the same community. For this reason, he creates a connection between the curriculum (created from the experiences, interests and needs of students) and the interests, issues and needs of a community. In terms of drama, in Japan, Shige Hikabe makes her students run fictitious shops and in doing so develops their understandings of social systems. Similarly, Jun Watanabe makes his students go to the real world to collect data for their research topics and then makes them create performances from them. In doing so, he deepens students' understandings of issues in their community. In England, we noted a slightly different situation: instead of creating a dramatic curriculum directly from the interests, issues and needs of students and their community, Dorothy Heathcote asks her students, 'What shall we make a play about?', or puts together a wide range of subjects under a theme.

Postmodern educators and drama teachers place their central focus on the wider society. They aim to educate students to be 'citizens' who are equal to each

other, (i.e. who give no oppression to others and receive no oppression from others) or who can deal with their oppressive realities, and to do so, they develop a curriculum from the interests, issues and needs of students and their community by paying attention to power relations that come from their sexual, racial, ethnic, social and cultural differences, or counterbalance a formal curriculum with an alternative curriculum that comes from the backgrounds of the students. Paulo Freire proposes to replace banking education with problem-posing education, for banking education is based on the premise that the oppressors produce a curriculum that is advantageous to themselves, and force their reality and knowledge on students through it. In contrast, problem-posing education allows the student to answer her own question by organising her own programme. In terms of drama, in Japan, Ichitaro Kokubun encourages students to create a drama from their lives, based on the premise that life essay-writing education hypothesises that to improve their lives and escape from poverty, poor people must reveal, analyse and understand their lives critically through the process of writing. Yasuhiro Kumagai and Setsu Hanasaki, the followers of Paulo Freire and Augusto Boal, often deal with personal and social issues in their work, and some of their work may draw attention to sexism, racism, or the class struggle. In England, Jonothan Neelands' conventions approach allows us to overcome the class struggle. Helen Nicholson introduces Action Aid's strategy of *Reflect* as a way to promote local power and knowledge. Jennifer Simons in Australia calls for ambiguity and multiple meaning so that students in pluralist society can give their voices without neglecting their differences. Kathleen Gallagher in Canada empowers girls in a single-sex school through drama, whilst giving students in

multicultural schools an opportunity to reconstruct their subjectivities through their investigation into sensitive issues, such as sexism and racism.

Holist educators and drama teachers place their central focus on all the individual, community, the wider society, the globe and the cosmos. Above all, they stress the globe and the cosmos. They aim to educate students to be ‘global citizens’ who live in a global community, and to do so, they introduce various educational programmes and activities to the curriculum; at the same time, they attempt to develop soul and relationships through the curriculum. In terms of drama, in Japan, Junji Kinoshita advocates both individual and collective reading on his assumption that without individual reading, collective reading may be turned into totalitarianism. In England, Baz Kershaw, Joe Winston and Jonathan Neelands, who live in a multicultural state, seek to achieve wider solidarity without neglecting differences between people. To do so, Baz Kershaw proposes ‘unified differences’, whilst Joe Winston speaks of an ‘egalitarian sharing ideal’. Jonathan Neelands, meanwhile, introduces an ‘ensemble’ approach.

Another focus of holist educators and drama teachers is on the natural world. They aim to educate students to be ‘ecological’ persons. In terms of drama, we noted that in England, Deirdre Heddon and Sally Mackey has identified that a type of environmental education with emancipatory theory has been dominant in the fields of education, theatre and drama today.

11.5. Dramatic Play and Improvisation: Two of Many Dramatic Conventions

Hyogen education advocates dramatic play and improvisation. However, this is

problematic, for as Neelands (2010[2000]) points out, the Drama-in-Education tradition (Slade, Way, Heathcote and Bolton) neglects other genres of theatre.

In his *Changing Theatre*, as with my study, Neelands (1997) identifies two basic positions of drama in the English field of drama in schools: subject and method. With Basil Bernstein's principles of educational codes, he then reveals that the subject position corresponds to collection codes and the ideology of the middle classes (the Conservative Party); the method position, meanwhile, corresponds to and integrated codes and the ideology of dominant classes (the Labour Party). After that, with Thomas Kuhn's theory of paradigm, he hypothesizes that the division between the two positions may originate with what he calls the Modern Drama paradigm.

The Modern Drama paradigm is 'hierarchical'. It argues that theatre is 'different' from drama, based on its frames and assumptions that: (1) playwrights and the performance of their work are central to theatrical productions – therefore, directors and actors must serve the playwrights' intentions; (2) the critics and receivers of theatre are more responsible for texts and productions than the producers of theatre; (3) there is the selective tradition – naturalist theatre is more valuable than any other genres of theatre; and (4) theatre is essentially for educated middle-class audiences.

Theatres were 'public spaces' until the middle of the nineteenth century: e.g. audiences ate, drank and marketed there; audiences were allowed to look at their faces with each other in the auditorium; they interrupted performances and asked actors to repeat some poignant or stirring speeches; they booed at an actor until he left the stage if he failed to deliver his part effectively; and there is a close correlation

between the stage and public life – ‘actor’s performance was seen as indicative of the actor’s true personality’, whilst ‘one’s actions [in a public space] were no more seen as indicative of one’s own true’ (p.120).

However, various changes occurred by the middle of the nineteenth century: Naturalist theatre became more dominant than any other genre of theatre; the relationship between the stage and public life became inverted; the role of the actor came to be to accomplish tasks of expression difficult to accomplish in everyday life; new passive audiences appeared and came to demand architectural and performance conventions reflecting the belief in scientific methods of observation and respecting the right to observe in silence; character and appearance became more identical; an effort for social and historical accuracy came to be put into costumes and stage settings; the stage came to be viewed as a place to illustrate an ‘illusion of life’; and importantly, new middle classes came to familiarise themselves with Naturalist theatre:

The bourgeois audiences demanded stage representations that spoke of the new ethical relativism that came with secularism and capitalism. They wanted to see characters that were as confused about their psychology as they were – real characters, ordinary people in ordinary situations. (p.123)

In contrast, the twentieth century saw the emergence of new genres of theatre – e.g. Woman’s theatre, Theatre in Education, Gay and Lesbian theatres, Environmental theatre, Agit-Prop and Community theatre. These new genres of theatre, which represent social interests that had been marginalised by the selective

tradition of the Modern Drama paradigm, attracted audiences beyond the traditional urban middle class by rejecting every frame and assumption of the Modern Drama paradigm.

The new paradigm ‘considers theatre as a part of community life rather than apart from it’ and ‘asks questions about the social purposes and value of theatre’ (p.146). The new paradigm, distinct from the previous paradigm, characterises (1) reflectiveness – the constructions and means of performance have become part of the performance itself; (2) the direction towards a performer’s theatre – instead of playwrights, performers have become the centre of semiotic activity in theatre; (3) the convergence of anthropology and theatre – the idea that actual and lasting personal and social transformations can be achieved by means of performance have become a powerful generative idea; (4) new dramaturges – away from dramatic literature, there has been an increasing interest in the expressive powers of the body; and (5) blurred genres of performances – the boundaries between theatre and other genres of cultural practice and production have become blurred and theatre has started to deal with not only entertainment but also healing, education and ritualising (p.152-177).

In terms of drama in schools, Neelands proposes the development of a new theory of drama in schools based on the new paradigm. I will not unpack how he has developed his theory of drama in schools based on it here, as that lies beyond the scope of the present thesis. However, it is worth noting that the new paradigm horizontalises all genres of theatre, including naturalist theatre. Central to this is Schechner’s efficacy-entertainment system of performance:

Schechner has provided the basis for a new concept of performance that is not dependent on particular function, context or actor-audience relationship... [T]he concept of 'efficacy-entertainment'...is a means of creating a horizontal relationship between practices that had previously been hierarchically organised into 'high brow', 'middle-brow' and 'low brow'. The horizontal relationship provides a means of relating 'school' knowledge of theatre to students 'everyday knowledge' of particular forms of drama and performance without suggesting that this 'everyday knowledge' is inferior or 'not theatre'. (p.198)

In terms of *hyogen* education, we can now understand from Neelands' argument that the alternative paradigm of theatre no longer prioritises dramatic play and improvisation. It is thus the important task of drama teachers to decide which paradigm they are working with, the Modern Drama paradigm or the alternative paradigm of theatre. If they choose the latter, then this indicates that they overcome the division between the subject and method positions of drama (therefore, the opposition between collection codes and integrated codes) and that dramatic play and improvisation are only two of many dramatic conventions today.

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